

OUTLINES
OF THE
DELSARTE SYSTEM
OF
EXPRESSION

ARRANGED FOR THE USE OF CLASSES

BY
E. M. BOOTH

FOURTH EDITION,
ENLARGED AND REVISED.

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PREFACE TO FIRST EDITION

WHILE these outlines are not claimed to be authoritative respecting the system of expression taught by Francois Delsarte, most of the charts, I have reason to believe, are those he himself used.

They represent, in substance, the form of instruction received from one of the Delsarte pupils several years ago, together with such modifications and explanations as I have been able to secure since.

My apology for printing them, if any is needed, is that I know of no brief outline which can be used in classes as a study of expression under those forms which bear the name of Delsarte.

I acknowledge my indebtedness to the publications of Edgar S. Werner for many valuable explanations of the principles and charts which I already possessed.

E. M. BOOTH.

Iowa City, Iowa, August 21, 1884.

PREFACE TO FOURTH EDITION

IN this fourth edition of the *Outlines* I have added to the explanatory matter, and have furnished miscellaneous examples to test the knowledge and understanding of the pupil.

In the chapter on *The Expressive Nature of Man* (page 29), I have returned to the general form in which I understand Delsarte was wont to explain the sources of man's expressive nature. I have ventured to speculate, somewhat, upon the *Relation of the States to Motion* (page 42), on the ground that "man is heir of all the ages" and the product of all the forces that have gone before.

On this principle also, I have, in the vocal course, tried to unite the old phraseology of vocal expression to the Delsarte nomenclature. I trust the book will now be a more thorough introduction to both the action and the voice courses.

E. M. BOOTH.

Iowa City, Iowa, August 20th, 1895.

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INTRODUCTION

THE whole system of the Delsarte study of expression is based upon the idea that outward manifestations of the human organism are the result of inward states; that the external motions are caused by internal emotions.

If we analyze the different motions of which the organism is capable, either as a whole or in the separate parts, we shall find that these motions are related, individually and collectively, to a central source of power. This central power operates sometimes as an attractive force, sometimes as an expanding force, and sometimes as a balancing force. We find, for instance, that the hand sometimes closes tightly in response to this inward force, sometimes flies open, and again is balanced at different angles between these extremes. So every part of the human organism in its manifestation is subject to this same internal force and to this same external order of exhibition.

If it be asked what this central force is, it is sufficient to answer—It is that concrete entity called the ego, the personality, the man; an entity composed of a spiritual principle, an organism, and an appearance; a trinity of being separable in thought but not in reality. For while we can, in thought, disjoin the active principle from the means through which it acts, or from its substantive appearance; the moment either one of these factors are actually eliminated the personality is destroyed.

But as we have already seen that this active principle operating through the organism at one time causes it to contract, at another time to expand, and again to poise or balance itself; we should naturally expect that an emotive force whose manifestations are so diverse would have separate names for the differing forms of its activity. This is what we do find in what the world is pretty well agreed in calling the mental, the moral, and the vital natures of man.

Now to Francois Delsarte, a Frenchman of this century, belongs the distinguishing honor of discovering that these three forms, or states of the ego, were the causative forces of these three forms of organic motion, which have been mentioned. So far as I have been able to learn Delsarte was the first to discover that the manifestations of being on the mental side always produced contraction of the organism. Not contraction of *muscle* only but contraction of *such* muscle as would give motion toward the organic centers. He first discovered that the vital nature always operated as a force to expand the organism, to produce motion outward from the various organic centers; while the moral nature moderated the activities of the two other natures and produced organic equilibrium both physiological and psychological.

Doubtless there is a great deal of nonsense taught in the name of Delsarte, but there is no nonsense about this law. I believe it is the greatest discovery that has ever been made in the realm of expression, and it furnishes as valuable a key for understanding the complex motions and expressions of the animal kingdom as Newton's law of gravitation does for interpreting the motions of the heavenly bodies.

The charts and diagrams in this book are the observed

facts of expression in the different members of the organism stated in the terms of this general law.

The trinity is always a mystery. How one can be three and three can be one does not find its solution in the science of numbers. But the unity and the trinity of the godhead find their echo in the being of man. "The Lord our God is *one* Lord." So the mental, the moral, and the vital man is one man. He is mental throughout his whole personality and also volitional and vital to the same extent. We speak of the intellect, the will and the sensibility, and also of the sensibility of the intellect, the sensibility of the moral nature and the sensations of the vital nature. With equal accuracy we speak of the intelligence of the animal nature and of moral perceptions. Mark Hopkins explains the sensibility as follows: "The general statement is that each form of our activity is accompanied by its own feeling. We think and we will and we act. Resulting from each form of this activity there is feeling. Is this feeling the sensibility? I suppose so."

Steele Mackaye explains the Delsarte psychology of the active powers of being as follows:

"I put my finger into the fire and I feel the effect. The effect produced is one of sensation. Now the thought I have regarding that feeling is quite distinct from the sensation. The intelligence considers why I suffer and seeks to discover the cause which produces the effect. All that my sensitive principle does is to report the effect; but my mental principle analyzes and explains that report. Having discovered that the fire which burns my finger is the cause, I keep my finger out of the fire, but after a while I discover that this same fire that burns my finger, causing me suffering, is capable of causing me great comfort. I discover that the fire is not the cause of my

pain, that it is my own stupidity, that I am the responsible cause of the effect. I realize that my own motion is the cause of my own emotion, and I begin to act as a rational moral being, governing by my own will my relations with that fire.

“That act of government is a distinctly moral or motive act. That act of intelligence by which I discover the relation of my hand to the fire is a distinctly mental act. The report which produces the pain is a distinctly vital act.”

The whole of the Delsarte system of expression is based upon the observed action and interaction of these principles of being in the human organism. Such observations show that the function and power of these principles are diverse; and that while one furnishes the guiding power of activity, and another the impelling, and the third the sustaining; all three furnish the one power by which man “lives and moves and has his being,” so that though one in conscious and possessive action, man is triune in essence, triune in organism, triune in appearance.

In the outline this oneness is represented by the entire diagram of each chart while the general forms of activity are diagrammed horizontally on the chart, the mental form being at the top, or head, the moral form at the center, or heart, and the vital form at the foot.

It will be noticed, however, that there are three vertical sections in these charts. These vertical sections represent each form of the being in combination with the two other forms. This gives nine species of activity. In the psychological chart will be found one term for each of these species, though the idea appears in many other terms of the language. When we think with concentration and intensity, with a conscious and voluntary application of energy to determine the accuracy of related ideas, we call

such thinking, induction, reasoning, analysis. In the general chart this species of activity is named mento-mental.

But the end of thinking is not always the discovery of truth, the correspondence of reality with our own thought, but rather to justify our own way of thinking. The victory of the debater is the motive and not the establishment of truth. In this species of thinking it is easy to see that self-interest dominates the activity. The mind is active, not for its own satisfaction, but for the gratification of the heart, the moral, the affectional nature. The thinking is moral or immoral, in the ethical sense, according to our intellectual, our mento-mental standard of right and wrong. The highest form of this species of activity is called conscience. Conscience is termed a faculty of the mind, having the sense of both the Latin words *facio* and *facilis*, because it easily relates the knowing power of doing to the approval or the disapproval of the loving power. Conscience is a power which always unites the loving with the knowing, and which always approves, or loves what the knowing power thinks to be right. It is infallible in the loving but fallible in the knowing. It is the moro-mental species of activity.

The third of the mental species is named judgment. The distinction between this species which is called the vito-mental and induction, the mento-mental, may not at first be apparent because in logic the word judgment is used as a part of the inductive process. But it will appear, on inspection, that our acts of judgment are a putting forth of the mind's strength or vital force, a sort of draft upon the stored up energies, the previously acquired inductions, or data. In acts of judgment the mind is not concerned with its own processes but is giving out the result of those processes; hence, it is, essentially, an outgoing, an excen-

tric, a vital action of the mind. It is the mind's executive process of putting forth thought, as in synthesis invention, composition and kindred acts.

But power of action, the personality, is not always expended in the mental direction. To speak in alliteration, we are creatures of head, of heart, and of heels; and our activities may be dominated from either of these centers.

We have already seen that when the activity is of the mental order the effect upon the organism is of a contractive, of a concentrating nature. In proportion as the attention is concentrated upon this text to decipher the words and to gather their meaning, in the same proportion is the reader disposed to keep the body still, to contract the brows, and to hush the breath.

The practical bearing of this principle upon the use of manuscript in speaking is self evident. The speaker is restricted too exclusively to intellectual statements of truth and cannot allow the truth to adequately move him. The speaker needs to show, not only, that he possesses the truth, but that the truth also possesses him. When this is the case he will gesture. Moreover his motions will not be contracted and always in the vertical planes, but will also take on breadths and lengths. Truth is measured by line and plummet and has its limits in heights and depths, but love is all embracing and goes out in the horizontals. Hence restriction to the manuscript is likely to restrict the gesture too much to the up and down motions. One who is occupied solely with the laying down of truth will naturally use the motions of one who is depositing something in front of him, and the motions will be strong and free in proportion to the weight which the speaker attaches to the truth and the consequent vital energy needed to handle it. Extend the analogy a little farther and the necessity for variety of gesture will appear.

If I deposit an object in front of me for the scrutiny of my audience, it is evident that only those who are near can give it accurate study. To retain the attention and interest of those farther off I must pass the object around. Just so with the handling of ideas instead of things. The moment the truth possesses one so that he desires those in front not only to test its weight, but also those on the outside; then will his motions take on breadths in their direction and their form will be spiral. He will take up the idea, as it were, and hand it around.

In the moral division of the psychological chart the three phases of this state, which give poise and proportion to gesture, are given as intuitions, affections, sentiments. The state itself is symbolized by the heart. Intuition is the wisdom of the heart, that guiding power which is begotten of love rather than of the analyzing, or inductive process. One does not have intuition of logical sequence but of moral sequence, a rational impulse toward the lovable.

All moral reforms are begotten of this faculty. The temperance movement and the abolition of slavery were first felt to be wrong and the reasons and remedies for the wrongs devised later.

Love itself is the essence of the state. Intuition and sentiment are respectively the directive and the effective phases of love.

The state is well illustrated by electricity, an all-powerful mode of motion in particles of ether. Intuition is the man who devises some new mode of applying the electric force. Sentiment is the man who makes use of the new mode.

But there are certain states of being which are neither the result of conscious intelligence, nor of affectionate interest. These states represent the organic needs of the

body and are vital states as contradistinguished from mental and moral states. Such states are the instincts, the sympathies and the sensations of organic life. Instincts are the intelligent acts of the animal nature, the wisdom of the animal. Sympathies are the kindly responses of the animal nature to fellow suffering, the love of the animal. Sensations are the recognition of nervous stimuli in the animal organism, the feeling of the animal. Now these states originate motion in the organism which show intelligence, affection and feeling without the intervention of any reasoning process or any distinct moral motive beyond what is incorporated in the very bone and fibre of the animal. They are the instinctive acts of the animal for making adjustments to his environment and succeed immediately upon the exciting cause. The actions of this order, therefore, are direct and straight, in a forward and backward direction from the object of excitement. They are all of the vital order of manifestation, whose fundamental law is the excentric, or motion away from the center. If the emergency is one calling for the protection of an organ or of the whole body, this force acts automatically, either to push off the object of danger, or if this cannot be done, to shrink and withdraw from it.

As seen in oratorical action it arouses the whole man to step forward and enforce his convictions and sentiments or else overwhelms him with fear and causes him to give up and withdraw.

ACTION

ÆSTHETIC GYMNASTICS

“ANIMALS and plants have two forms of existence, manifest and potential.”

“The end of being is action.”—*Goethe*.

“The form of an object is the result of the forces that produced it.”—*Warner*.

“What an organism is depends upon what it does; its activities make it.”—*Prof. Drummond*.

“The use of an organism determines its form.”

“Fluency and wealth of expression is in exact proportion to the number of articulations employed.”—*Delsarte*.

These sentences show the philosophic basis of all articulative gymnastics, whether such gymnastics be applied to the joints of speech or to the joints of the speaker. If the human organism is to be responsive to all the activities which possess it, then must joint and muscle be made free by exercise. By habit they become composed to a fixed order either helpful or harmful, and to establish ease and composure in any other order they must first be decomposed by the relaxation of muscle and joint. Hence the need of decomposing exercises and the practice of various forms of gymnastics which shall give flexibility, tension and poise to the organism.

A large part of the time ordinarily given to gymnastics is devoted exclusively to the cultivation of strength and flexibility. But as every individual whose development is normal has his nutritive; his intellectual and his moral

periods of growth, so every wholesome system of physical culture must have exercises of a corresponding character. There must be exercises for the gathering and the storing of material, exercises for the development of growth in muscle, the nutritive exercises. This was and is the chief end subserved by jumping the rope, by heavy gymnastics, and by all the various forms of field day exercises. Calisthenics and what are called light gymnastics give constructive form to this material by adding beauty to strength; making the action graceful and flexible.

The chief aim of the æsthetic gymnastics, is not the *cultivation* of strength and flexibility, but the *use* of these in the manifestation of sentiment. This form of gymnastics shows moral purpose, a choosing of that form of motion or attitude which shall best illustrate a given idea. The modern idea of culture and æsthetics which goes by the name of Delsarte is in exact harmony with the thought expressed in the following prayer of Socrates: "Dear father Pan and all ye other gods who haunt this place, give me beauty in the inward soul; and may the outward and the inward man be one." It recognizes and adopts all forms of culture and improvement which tend to give "beauty in the inward soul," and then exercises the vital nature in its function of transferring this inward beauty to the surface in appropriate and expressive forms. This, I take it, is what is meant in the passage from Dr. John Fiske, "Whereas in its rude beginnings, the psychical life was but an appendage to the body, in fully developed humanity the body is but the vehicle of the soul."

DECOMPOSING.

The æsthetic significance of posing or decomposing different members of the organism lies in the effect of composure or want of composure which they produce. A relaxed member shows that the will is not operative at that point. The decomposure is a *de a from*, a subtraction from composure. Hence decomposure of organic members may signify either a discomposure of spirit proportionate to the extent of the decomposure or it may signify that the will has

not yet reached the completed composition of its purpose in the adjustment of the organism.

Displacing is used in the same etymological sense as the term decomposing. Both are the negative forms of placing, composing or posing. The fact that the one frequently signifies resolving into elementary particles, and the other the dislocating of a joint or the wrong position of an organ or an object, in no wise justifies the objection that has sometimes been made to the use of the terms. In truth the elemental sense in which the terms are used in other connections, is just the sense in which they are used here. Decomposing is a withdrawal of the energy by which the parts (not the particles) are held in position, and displacing is a non-placing due to the absence of this same energy.

The method of practicing the decomposing exercises is by force of will to withdraw the nervous energy from any given section of the organism and then to agitate the relaxed section by the exercise of energy in the adjoining sections.

Fingers.—With elbows at the sides, forearms held forward, hands palm downward and fingers relaxed, make movement with forearms as if to throw fingers over the shoulders. With palms held vertical swing forearms rapidly from side to side as if to shake off fingers.

Hand.—With wrists relaxed make the same motions with whole hand; also describe circles both inward and outward with the forearm, and finish by uniting both circles in the form of a horizontal figure eight.

Forearm.—With forearm relaxed, swing upperarm up and down, forward and back, round and round.

Whole Arm.—With whole arm hanging as if paralyzed, bend the body forward and backward, allowing the arms to swing. Bend the knee with the backward motion. Twist the body from side to side, putting no energy in the arms or shoulders.

Head.—With body bent slightly forward, relax muscles of neck and let head droop upon the chest. From this position rotate body slowly upon the hips, allowing the

head to follow by its own weight. Rotate twice to the right and twice to the left.

Torso.—Beginning with the drooping of the head, allow the relaxation to extend downward through the torso to the hips on the same line in which the head leans. Reverse this by relaxing the torso on the opposite side and so counterbalancing the weight of the head.

Foot.—Standing on one foot, raise the other from the floor and shake it as if to shake off a slipper or shoe.

Lower Leg.—Standing on one foot, raise the other and let it rest on the toe, then with ankle and knee relaxed, swing the knee in circles, both in and out, by means of the upper leg.

Entire Leg.—Standing upon a stair or raised platform with one foot, allow the other leg to hang relaxed over the lower stair, while the body and knee are alternately bent, causing the relaxed leg to swing.

Eyelid.—Open eyes wide and suddenly drop the lids with the sense of weariness or sleep.

Lower Jaw.—Drop lower jaw as if paralyzed or as if struck with astonishment, then suddenly throw the head up and backward with the laughing sensation, or relax the jaw with the laughing sense alone. Shake the head from side to side, allowing the jaw to swing loosely.

COMPOSING.

Harmony is the result of contrast. Harmonic poise of body results from a balance or contrast of its organic parts. This is produced by placing in opposition, that is by inclining alternately in opposite directions, the three grand divisions of the organism, the head, the torso and the legs. Many people have an habitual bearing of the head over one shoulder, which leaves the figure in an awkward attitude when the weight of the body is borne upon the leg of the opposite side. In harmonic poise the head always leans over the foot that bears the weight, and whenever the center of gravity changes at the hips, the head sways in the

same direction. This it should do gradually, however, keeping in exact balance with the progress of motion at the hips.

Shoulder.—Raise shoulders upward, forward and backward, with arms and hands relaxed. Rotate shoulders forward and backward, with no stiffening of arms.

Wrist.—Raise arms with wrists relaxed and hands decomposed until the tips of fingers are on a level with top of shoulders. Suddenly sink arms and wrists allowing the palm of the hands to face outward as if the tips of the fingers were hinged to some object.

The universal failure, in the first attempts at this exercise, consists in energizing the hand. This throws the hand up and down instead of the wrist. The end sought is not simply flexibility of wrist, but the habit of so discharging the energy of gestures at the wrist, that it shall not only throw the hand into balanced angle with the forearm, but shall also escape in distinctive force through the different forms of the hand and fingers.

Direct Movement of Shoulder, Elbow, Wrist.—Wave arm by moving in succession shoulder, elbow, and wrist upward and downward; from side to side; obliquely; transversely; hand palmwise and hand edgewise. Let the energy proceed through arm and hand to finger tips, as much as possible like that through a loose rope when shaken.

Spiral Movement of Shoulder, Elbow, Wrist. This motion differs from the direct, which is sometimes called the feather movement, by adding a lateral movement to the forward one thus twisting the different sections of the arm, as the forward motion reaches them.

With the *outward twist* practice spiral movements at the sides from the level of the hips to the highest reach of arms over the shoulders. Begin each movement by rotating the shoulders and upper arms *forward* to such an elevation that an eye located at the crazy-bone hollow of the elbow could look directly toward the point at which the hand will finish the gesture; then, by successively twisting the upper and the

forearms while the hand is extended toward the point aimed at, the spiral form of motion will result.

Reverse these motions by giving the inward twist at the finish.

Bowing.—The bow has in it the elements of recognition, of respect and of surrender. The degree in which these are manifested depends upon the direction and the measure of the bending in head, in torso, and in legs. A bowing of the head affirms recognition simply, or mental respect also, just in proportion to its deliberation.

No. 1. Standing with heels together and knees straight, bow by carrying the weight of hips and head straight backward so that the eyes look in the eyes of the one receiving the bow. This is the formal bow of respectful homage and deference. If the eyes are dropped instead of raised it shows depreciation of respect, affected or genuine; either of self or of the other person. It may mean modesty or disdain.

No. 2. Standing with one foot backward, weight upon it, knee *straight*, the other slightly extended and at right angles, knee *relaxed*, bow as before, inclining the head also a little to the side which bears the weight. This is the bow of conscious strength, of willingness to go half way in all the courtesies of the situation.

No. 3. Standing with one foot backward a full step, weight upon it, knee *bent*, the other extended at right angles, knee *straight* bow by settling the weight of head and body over the foot of the bent leg, while the heel of the other foot swings inward. This is the bow of complete submission, of mind, heart and strength. It may easily end in kneeling by relaxing the bent knee and throwing weight of body over the other knee as it slowly bends and receives the weight. This bow is often used in the figures of dancing as an æsthetic form of extreme courtesy; in which the partners vie with each other in abandoned affectation of self-surrender. The bow with the heels together and the knees straight, says, "I recognize my obligation to pay deference to you either because of your natural, your official

or your social superiority"; but this says, "I yield myself in complete submission to your charms, your authority, or your station."

The Retiring Step.—In retiring from the platform, from the drawing room, from the presence of dignitaries, ceremonious respect requires that the withdrawal should not be like mad Hamlet's leave-taking of Ophelia, when, "With head over his shoulder, turned, he seemed to find his way without his eyes." Neither should it be by turning the back upon the audience or host, in a "right about face." This sudden turning the back would mean either that you were under orders to leave or that you had withdrawn your regard. "Out of sight out of mind." The withdrawal should be by crossed steps, backward or oblique, according to the direction of the exit. After a few of these retiring steps turn upon the toes and walk directly away. The retiring step is virtually the third form of the bow repeated several times. Be careful in making the backward step to let the toes strike the floor first and as the weight gradually settles upon that foot, bend the knee and make the bow. If the step is made with stiff ankle and straight knee, the withdrawal is liable to resemble that of a badger backing into his hole.

POSING MOVEMENTS.

No. 1.—With weight on left foot, right foot advanced at right angle to left heel, change the weight to right foot and return five times, keeping the legs, the torso and the head in exact counterpoise throughout the movement.

No. 2.—Step backward with right foot and from that position change the weight to left foot and return five times in the same manner.

No. 3.—Take wide step forward with left foot, throw weight upon it, bend left knee, throw shoulders up and back, lean head forward and slightly to the left. Return weight to right leg, bend right knee, throw shoulders forward, relaxed and hang head forward to the right. Repeat five times.

No. 4.—Step forward with right foot and give reverse of the last exercise five times, taking pains in both exercises to keep the parts poised from beginning to end.

No. 5.—Add movement of right arm to first exercise, by beginning movement of arm at the shoulder simultaneously, with movement of weight at the hips, lifting and bending the arm progressively with change of weight until the right hand comes to rest, inclining toward the left shoulder at the same time that the head leans forward toward the right shoulder and the change of weight is completed on the right foot. As the weight changes backward to the left foot, gradually straighten the arm on a line with the right foot completing the opening of hand and fingers as the head settles backward with the weight over the left foot. Drop arm by relaxing successively, fingers, wrist, elbow, whole arm, and repeat whole exercise five times.

No. 6.—Add movement of left arm to second exercise in the same way, straightening the arm at several elevations in both exercises.

No. 7.—Add movement of both arms to third exercise, by bending left arm with fist clenched opposite right shoulder, and straightening right arm with fist clenched behind the body, just before the wide step is taken with left foot and bent knee. While returning weight to right foot and bent knee, relax hands and arms and let them drop thoroughly decomposed when the drooping of the shoulders and the head takes place.

No. 8.—Give reverse movement with the arms in connection with the fourth exercise of feet and legs.

No. 9.—Take position of arms and hands in first part of exercise seven and join it with position of feet and legs of the second part, and as the weight is swayed to the left foot and bent knee thrust, right arm and fist forward, thrust left arm and fist backward.

No. 10.—Reverse exercise nine by stepping back with left foot, using the right arm for guard and the left for attack.

No. 11.—Step back with right foot and throw weight upon the heel. Carry left leg across the front of right and rest left foot upon the toes while at the same time the right arm is brought to a curve over the head with hand hanging a little back of left shoulder; then changing weight to ball of foot, swing left leg to the same relative attitude behind the right, and swing right arm to a curve across front of body with hand, palm forward, coming to rest a little above left shoulder.

No. 12.—Stepping back with left foot, give the same movements with right leg and left arm.

No. 13.—Bringing left foot forward, resume positions of feet and arms in eleventh exercise and for second movement carry left leg forward and to the left a good step with weight upon it, and sweep arm upward and backward into the same vertical plane; then returning weight to the right foot and the same starting position of right arm and left leg, step backward to the left and sweep arm and hand forward and upward, being careful always to have arm and hand in the opposite direction from foot and leg.

No. 14.—With weight on left foot give the same motions and postures, with right leg and left arm. By varying the angle of the step and the altitude of the arm, one hundred and forty-four postures result from the last two exercises.

No. 15.—Standing with heels together, feet at right angles, bend body and head forward, cross arms on chest with fingers touching opposite shoulders, then gradually straighten body and neck and sweep arms and hands, palms front, down to the sides on a level with the hips.

No. 16.—With the same position of feet, swing arms and head backward for the start and end by bending body and head well forward and swing the arms until the palms of the hands cross on the crown of the head and the elbows rest in front of the face.

No. 17.—Standing with feet at right angles and well separated laterally while both bear weight equally, shift weight to right foot, and at the same time curve the right

arm over top of head with face to the front, and head and hips carried to the right. Give corresponding exercise with left arm a number of times and conclude by giving the two alternately.

No. 18.—Stepping forward with left foot, feet well separated, both sidewise and frontwise, and weight equally upon both, change weight to right foot while right arm swings across body to the level of left shoulder and the face simultaneously turns toward the right shoulder; then as weight changes to left foot, sweep arm around to right at the same level and turn face towards left shoulder, stepping forward with right foot give corresponding movements on the left side.

EXPRESSIVE NATURE OF MAN

MAN IS BOTH AN	{	Essence. Organism. Appearance.
HE IS IN	{	Essence—Psychologic, Causative. Organism—Physiologic, Mediumistic. Appearance—Physiognomic, Manifestive.
HIS PSYCHOLOGIC NATURE IS	{	Mental, Guiding. Moral, Impelling. Vital, Sustaining.
HIS PHYSIOLOGIC NATURE IS	{	Nervous, interior guiding. Vascular, interior impelling. Visceral, interior sustaining. Skin, exterior guiding. Muscles, exterior impelling. Bones, exterior sustaining.
HIS PHYSIOGNOMIC NATURE IS	{	Head, manifestive guider. Torso, manifestive impeller. Limbs, manifestive sustainers.

The factors of existence are, cause, means, effect. God is the cause, matter the means, organized forms of existence the effect. Man is the highest outcome of the organized forms of God's manifestation in matter. He reflects God, therefore in his essence or causative nature; matter in his means or materializing nature; organic form in his effective or manifesting nature. He is both an essence, an

organism and an appearance. His essence is termed the psychologic nature; his organism, the physiologic nature; his appearance, the physiognomic nature. His psychologic nature shows guiding, impelling and sustaining powers, called the mental, the moral and the vital states of being. His physiologic nature shows a special apparatus in the organism for transforming the energy of these states into manifested form. The nervous system relates the essence to the organism on the mental side; the vascular system on the moral side; the visceral system, on the vital side. The skin, through this nervous action, relates the organism to its external environment; the muscles, the vascular action to the motions of the organism; the bones, the visceral action to the sustaining power, the strength of the organism. In the physiognomic nature, the head of the organism is the center of manifestation for the mental state; the torso, the trunk of the body, the center for the moral state; the limbs, the center for the vital state. The motions by which these states are manifested are all related to the center of gravity, both for the organism as a whole and for the individual members of the organism. The mental state is manifested by motions toward these centers; the moral state, by motions about these centers, and the vital state, by motions from these centers.

Whatever theory one may entertain respecting the succession of organized life upon this earth, all agree that man is the highest outcome of such life. All agree, too, that man did not create himself. "The potency of matter" has nowhere proved adequate to the task of vitalizing itself. This "immanence of soul" in the universe of matter finds no other solution but God, a term as comprehensible to the child as to the man, a word of three letters, but letters symbolizing the Goodness, Order and Duration manifested throughout all space, time and motion. The appearance of man on the earth, therefore with the psychic force which animates his bodily organism is best accounted for in words of scripture, "God created man in his own image, in the image of God created He him." For whatever mode of

operation the original cause took to effect the evolution of man, the result has been the creation of a being whose active, moving essence is as incomprehensible as the being of God, and whose nature, like his, we infer from its manifestation through a vesture of matter. The likeness to God is imaged both as respects the revealing force or cause; the medium of revelation or means; and the object of revelation, a manifestation of being. It would seem to be a fair starting point, therefore, in beginning the study of expressive man to assume that the old seer of scripture did see some things, and that he not only told what he saw, but saw what he told when he said that "God created man in his own image."

Now anyone can see that in a given case, cause, means, and effect are not the same thing. The lifted arm, the muscles which produced it, and the force which ordered it, are separate and distinct things. One is the manifestation, the other is the means of manifestation and the third is the something which manifests. The latter is universally recognized as the essence of man's being, the power back of matter, the mind, the animating principle, the essential personality. The first inquiry, therefore, must be to ascertain the nature of this animating personality; to discover, if possible, its essential attributes, and the relation that these attributes sustain toward the organism and toward its appearance.

Even a superficial view of that part of the universe within the range of observation satisfies everyone that the system of things which exists in nature is not fortuitous and accidental. It was born, as the word nature signifies. The adaptation of means to ends on every hand, shows design in nature. From this we deduce knowledge or wisdom as an attribute in the force which fashioned the universe. Moreover we observe that physically and historically this system of things is so arranged as to contribute by its operation to the comfort and happiness of created beings. Hence we infer the attribute of love as the purpose of God in creation, and inasmuch as we observe that the succession and continuity of things involves perpetual, never-ending motion, we infer

infinite power as an attribute of this creative force. Thus we deduce as attributes of the God-head or creative force whose image man reflects, wisdom, love and power. We see that love impelled to a manifestation of being; that wisdom guided in selecting the mode of that manifestation, and that power sustained in the execution of that mode.

Psychologists have always united in ascribing to the causative nature of man these same distinctive states of being. The mental state is a reflected image of the wisdom in God's being, serving the same end, that of guiding the activities of the being. The moral state is the reflected image of love in God's being, impelling the activities of the personality. It is the emotive, the moving-out power of being, the power of being which initiates activity toward all objects involving moral choice; moral being used not simply in its ethical sense of distinction between right and wrong, but as in the expression moral force, or force of character, meaning by it not shrewdness of intellect nor vital force, but that energy of purpose which encompasses chosen ends. The vital, the sensitive state is a reflected image of the power of God's being. It is that side of being which vitalizes and sustains, the executive power of life, the power which brings to personality all impressions from the outer world, and transforms them under the impelling and guiding power into expressions or manifested forms. Wordsworth has a poem of the family entitled "We are Seven." The "we" used as subject of that title represents the essential being of that family, and the "seven" represents the forms of that being's manifestation. The family is conceived of as a unit in being, but a multiple in manifestation. So with each personality. In consciousness the essential being is a unit but in manifestation it is triune. The conscious ego, the causative essence inheres in all forms of the being but no single form entirely expresses it. Why this is so may not be apparent, but it seems to be a necessary condition of the soul's association with matter.

Matter requires space for its exhibition. The same matter requires some change of space for a different exhi-

bition. The change of matter from one space to another requires motion. Every motion requires time. Here is a trinity of conditions limiting the manifestation of man's personality, growing out of its association with matter. If man's essence or personality therefore projecting itself in matter must use space, time and motion to effect its manifestation, we shall have a trinity of effects from this single causative force. One effect will be expressed by space, another by time and the other by motion.

Moreover these conditions of matter bear a fixed relation to the expressions of being. Each condition of matter reveals a certain side of being. Space gives boundaries to expression, gives outline and distinctness of form, reveals the thought side of being. Time reveals the emotive, the moral side of being. Motion reveals the vital side, the energy of being. Motion is always the expenditure of force upon matter. Motions of the human organism result from the expenditure of vital force upon the organic properties of matter.

The relation of these motions to space shows the mental, the definitive side of vital force; their relation to time shows the moral, the emotive side of vital force; their relation to the vital force itself shows the amount of that force.

The hand, pointing to some object external to self, manifests a different thought from what it does when pointing to self. The thought manifestation changes also with each change of the hand in space, as when it points to the head, to the heart to the feet. Without some change in space no new thought is expressed. A guide post expresses but one thought. But each change of the hand in space requires time and this time element reveals the purpose, the emotive force of being.

These conditions hold also respecting our verbal manifestations. It is the position of the words in space, their successive order by which grammatically we determine the thought in a sentence. Otherwise the same words would always express the same thought regardless of their order. Why is it not twice four are two, instead of twice two are

four? The same words are used. The only difference is their order in space. The word syntax is a recognition of this condition. It is a placing in order, an appropriation of space in the arrangement of words. The arrangement of letters in a word and the order of units in a number are further illustrations of the same condition. Hence we find that, universally, thought relations are expressed in space, or in terms of space; and this not as a convenience but as a necessity. It is the condition which limits the manifestation of this state of being, the condition of mental development, the basis of sense perception, the philosophic ground of object lessons.

So much for the psychologic nature of man as limited by its association with matter. Now consider the matter itself, the organism through which the soul is manifested. As St. Paul says: "All bodies are not the same bodies, there are bodies celestial and bodies terrestrial, but the glory of the celestial is one and the glory of the terrestrial is another." So all human bodies are not the same bodies. They all bode or body forth an interior personality, and do it in the same general form; but a Daniel Webster and a John L. Sullivan are bodily units of very different denominations, though influenced by the same Bostonian environment.

The organism always conforms to the biologist's definition of an organism," "A circumscribed closed mass which moves itself," and the succession of organisms in a given line always perpetuates the same characteristics. Hence the embodied being of man perpetuates or bodies forth the three attributes of his being. Every sound member of the race has an organism capable of manifesting, the mental, the moral, and the vital sides of being.

Whether the human organism or any other organism does this efficiently, depends upon its nourishment and its exercise. The biologist tells us that, "In the organism lies the principle of life, in the environment are the conditions of life. I am only as I am sustained. An organism does not create energy, it only transforms it. This sustaining nourishment which the environment must furnish, is found by vegetable organisms in the mineral world; by animal organ-

isms in the vegetable world; by the mental organism in the animal world, and by the moral organism in the mental world." "Each kingdom of matter, through its own vital principle appropriates the structureless substance of the kingdom below it."

The transforming process by which this structureless substance is made manifest in growth and outward embodiment is by the activity of the organism, by exercise. "What an organism is depends upon what it does; its activities make it." In so far as an organ is inactive it loses its functional life principle. The most common illustration of this is the the blind eyes of the Mammoth Cave fishes; but it is equally true of any other organ. If the animal organism is not active enough to procure and assimilate the requisite nourishment from its environment, the result will be a shriveled and defective animal organism. If the mental organism is not active, the required nourishment will not be drawn from the animal environment, and feeble mental development will result. So if the moral organism, the moral faculties, are inactive, they will not receive enough support from the mental life to render them vigorous and reliable. In other words the exercise of the body enables it to perform its functions and furnishes a healthful condition for the exercise of the mind. The exercise of the mind strengthens the functional action of the brain and furnishes the healthful condition for moral action and the development of character.

Now if the true function of the human organism is to transform the life energy, into a three-fold form of manifestation, there must of course, be a means for each of these ends in its construction. This is exactly what we find in the nervous, the vascular, and the visceral systems of the human body. The nervous system is the mental, the guiding agency of this life force; telling each organ exactly *what* to do. The vascular system is the moral, the impelling agency; telling the organs *when* to do, by bringing them a larger supply of life principle, the blood; when called upon to act. The digestive, the visceral system, is the vital, the

sustaining agency, telling the organs *how* to do; to appropriate this life principle and increase their strength.

Furthermore, the human organism in the process of transforming this life force embodies itself, both in the embryo and in the mature form, in bones, muscle and skin. It is thereby enabled to exhibit the energy of this life force in *motion*, its purpose in *time*, and its intelligence in *space*. The bones are the means by which the organism is sustained in space, the muscles, the means by which it is impelled, and the skin the means by which it is directed and guided. The skin is the part of the organism by which it is brought into touch with its environment and by which it is taught. The sense of touch is the primary sense by which our intelligence is awakened and developed. We say of one who has adroitness in adapting his words and his actions to circumstances, that he has tact, that is touch. This is our highest term for the guiding faculty when applied to an environment of human beings.

Thus we see how man's organism has its external means in exact harmony with its internal means, and how each corresponds to the conditions of matter in the expression of intelligence, of motive, and of energy. The nerves of the internal means correspond to the skin of the external means as the agents of intelligence. The bones correspond to the visceral, the digestive system as the agents of energy. The vascular and the muscular systems correspond as the agents of motion, the impelling agents.

Look a little closer at the harmony of this correspondence. The guiding agencies of the organism are the nerves and the skin. Now we find the surface of the body, the skin furnished with one set of nerves whose function it is to furnish data for this guidance, and another set whose function it is to give out the guidance. These are the afferent, the sensory nerves, which convey impressions inward, and the efferent, the motor nerves, which convey expressions outward. Hence throughout the organism, the impressions, the demands of any organ or set of organs come to the brain, and thereby to the knowing faculty of being, through

the-afferent guides; and the expressions, the commands go out through the efferent guides.

The whole kingdom of man's being, the human organism, is so intimately bound together by this system, that no excitement can arise in its vital, its moral, or its mental realm, which is not at once known and made known throughout the entire domain. To effect this, however, not only the guiding agents, but the impelling and the sustaining agents must coöperate. There can be no activity of skin or muscle, or bone, without nervous coöperation, nor can there be activity of nerve without vascular and visceral coöperation.

To transform its moving life force into a mental, a moral, or a vital manifestation, each activity of the organism is dependent upon the coöperating work of the other two.

Other correspondences of this inner apparatus of the organism with its outer apparatus are apparent.

Not only do the nerves coöperate with the skin as the guiding agents of manifestation, but the vascular system coöperates with the muscular as the impelling agents. Every excitement of being either on the mental, the moral or the vital side affects the action of the heart and of the lungs, the two great impelling organs of the vascular system. Nor does this impulse stop with the responsive action of the muscles of the heart and of respiration, but it is extended in a series of muscular actions at the extremities of the organism which reveal the side of being from which the excitement came and the direction toward which it is to spend itself.

But both the impelling and the guiding powers are dependent upon the visceral and the bony systems for their execution. Without the bones as points of attachment to pull from, the muscles could not take the form of motion ordered through the nerves, and without the digestive system these same muscles could not obtain the nourishment to sustain their contractile power.

Having seen how the organism of man as a whole is

adapted to the manifestation of all his states of being, notice how the life principle in making itself appear centralizes in different zones or tracts of the organism for the different states.

The vital, the moral and the mental powers of being, which find their special means of becoming in the visceral, the vascular and the nervous systems of the organism, find their special ends of becoming, their mode of appearance in the limbs, the torso and the head of the organism. The limbs are the organic representatives of the vital state, the torso of the moral and the head of the mental. Each is the representative center where a separate power of the being is transformed and from which it is exhibited. We cannot see nervous, or heart or digestive action until it is translated into outward form through skin, muscle and bone. We manifest *what* we are about to do, primarily, by the *head*; *when* we are going to do it by the *torso*; and *how* we are to do it by the *limbs*. A good pugilist watches the eye of his antagonist to discover what motions to expect.

Look for a moment at the organized adaptation of these three centers to the individual ends pointed out. Of our five knowing, guiding senses, all except touch are located exclusively in the head. The sense of touch is the original undifferentiated sense by which the animal organism is guided in its actions and reactions upon the outer world. This is corroborated by the observed fact that the young of all mammalia are guided in their first search for nourishment more by the sense of touch than by any of the other senses. If we look at each of the other four senses and the relation they sustain to the head in the exercise of their functional activity we shall be more strongly confirmed in the view that the head is the guiding center of the organism. The eye, for instance, is capable, through motions of the eyeball and of the head, of guiding the attention to any point within a sphere of which the head is the center. This sense is capable also of the highest order of refinement, as a guiding sense so that the eye becomes the central agent of this guiding, this head faculty, and the chief symbol of intelligence. "I do not see it" frequently means I do not

understand it. The Psalmist's expression, "I will guide thee with mine eye," tells the true function of this organ wherever found in the animal kingdom.

Next observe the torso as the center of manifestation for the moral, the impelling state of being. The agents of this impelling power, remember, are the vascular system of the internal apparatus and the muscles, of the external. The first is the means by which the vital pulsation is supplied to the whole organism and the second the means by which it is translated into motion and made to appear. As has already been said the heart and the lungs, the great organs for the distribution of the vital material, are located in this zone, and it will appear that the muscular activity also radiates from this same zone. In the arrangement of muscles in the human organism anatomists have observed a uniform action by which this life force is transformed into motion. The end from which this force acts upon the muscles is called the origin of the muscles, and the end to which it is carried the insertion. These two ends are, as a rule, attached to bony structures and the muscle in contracting pulls from its origin and moves the part into which it is inserted. The muscles which give connective motion to the head, to the arms, and to the legs all have their *origin* in the bony structure of the *torso*; while the muscles remote from the torso have their origin, as far as possible, nearer to it than the insertion. Does not this coincidence suggest, at least, that the impelling power of being, both in constructing its abode and in propelling it, moves out and around from this center. If we look at the action of gravity, moreover, upon the mass of matter in the human organism, the greater weight of the torso, as compared to that of the other zones, would render it the agent of a greater momentum or impelling force than any of the other zones. We see, therefore, that as the guiding forces localizing in the head render it the physiognomic exponent of those forces, so the impelling forces localizing in the torso render it their exponent. We shall find the same true, also, of the limbs as the exponents of the vital, the sustaining power of the organism.

We use both the words maintenance and sustenance to express the means of man's subsistence. Literally maintenance means held by the hand, and sustenance means upheld. The means, therefore, by which we are upheld in existence require both the hands and the feet. Whether this is any etymological evidence that man did also "move and have his being" on all fours, I leave the philologists to determine. It certainly is etymological evidence that all four limbs represent the sustaining power of the organism. We have other verbal forms of expression recognizing the same significance in these agents. We say of those whose exhibitions of vital energy, of strength are marked, "A hard customer to handle." "No grass grows under his feet." Just notice the words of this last proverb and explain its significance, if vital power is not typified in the words. "Grass," the nourishing vegetable support of animal life. "Grows," the visible manifestation of life. "Feet," the structural supports of life.

RELATION OF THE STATES TO MOTION

WHETHER psychologists base their systems upon the "resident forces" in matter alone or upon matter and spirit as the "two poles of existence," all are forced to adopt this triune division in explaining the powers and faculties by which man manifests his being. In whatever way emotion, thought, sensation are accounted for, practically all recognize this triune essence of mind, soul and life in man, by the use of the following groups of words:

Thought,	Intellect,	Reflection,	Mental,	Intellectual,
Inclination,	Will	Affection,	Moral,	Emotional,
Feeling,	Sensibility,	Sensation,	Vital,	Physical.

States of an affective order, that is states of being where will is active, excite motion with or about a center; in other words moral states pose the body and produce concentric or normal motion in the organism.

States of a reflective order excite motions to a center. As thought deepens, the tendency is to contract the organism and render motion in the body accentric.

States of a vital or sensitive order excite motions from a center. The tendency of feeling as it becomes exalted is to expand the organism and extend the gesture.

The one grand law, therefore, by which man manifests, is this: *The moral, the mental and the vital states of man are rendered respectively, by the concentric, the accentric and the excentric form of the organism. Each form of the organism becomes triple by associating with it the other two forms.*

I use the term accentric for motion toward the center

because its etymology is the more natural converse of excentric, although I am aware that Delsarte himself used accentric or concentric indifferently.

It may not be possible to tell why the motion by which the life principle of man acting through his organism translates its mental, its moral and its vital states into these special forms, yet some reasons seem to be apparent in the nature of matter and of force; for motion is force expending itself upon matter.

Both matter and force are indestructible. Matter is convertible into different states; solid, liquid or gaseous; and force is convertible into different forms; but though matter change its state and force its form, neither are destroyed.

Matter is classified into divisions; of atoms, molecules, bodies: into properties; physical, chemical, organic: into kingdoms; mineral, vegetable, animal.

Forces are classified into physical, chemical, vital,—three modes of producing motion in matter.

In all of these classifications, owing to the convertibility of matter from one state to another, and of force from one form to another, each added class is a compound of those below it. A molecule is a compound of atoms; a body a compound of molecules and atoms. A chemical force is a compound physical force, and a vital force a compound of chemical and physical forces.

The physical forces operate exclusively through the physical properties of matter, composing and bringing together the particles. This they do, moreover, in an absolute and fixed ratio; the mass of matter multiplied into the square of its rate of motion being constant, or equaling the force.

The chemical forces operate exclusively through the chemical properties, decomposing and combining the particles. The vital forces operate exclusively through the organic properties, distributing the combined particles.

These forces being mutually convertible, the action of each force includes the action of the ones below it. With-

out the action of physical force upon the physical particles of matter drawing them together, chemical compounds could not be formed by the action of chemical forces; hence matter could not be raised from the mineral to the vegetable kingdom. Without the action of physical and chemical forces upon their properties of matter, vital force could not operate through the organic properties of matter to distribute vegetable matter to the animal kingdom.

Each kingdom represents the exaltation of matter to a higher plane of existence by the combined action of all the forces and properties of the kingdoms below it. The animal kingdom, therefore, includes the three properties of matter, the three forms of force and the three modes of motion. Hence the vital or life force can use matter through its physical properties to move the particles toward the center of gravity; through its chemical properties to move the particles from the center of gravity, and through its organic properties to move these particles around the center of gravity.

But what determines the action of vital force to these several ends? If this force acts blindly what is to prevent the exertion of its whole energy upon matter in one of these directions.

This brings us to the holy of holies in man's tabernacle of flesh, to life the center of being. For while vital force is the result of life, the two terms are not convertible. As was said, in the chapter on the expressive nature of man, the potency of matter has nowhere shown itself adequate to the task of vitalizing itself. The life of the organism, that is, the moving power of the organism, is synonymous with the vital force of the organism, but the organism and the life which animates it are two distinct things. One is the cause and the other the means; or one the life principle and the other its means of manifestation in space and in time.

As matter though convertible into different states is indestructible, that is, still existent; and as force though convertible into different forms is indestructible, still existent;

we have existing energy or essential being back of both matter and force as an ultimate indestructible potency. The union of this eternal energy with matter constitutes the forms of force which we recognize as physical, chemical and vital. These terms are simply names for God's modes of operation upon matter. Nor is there evidence that any principle of life, vegetable or animal, can reveal itself except by these modes of operation upon matter. A living being to reveal itself must choose from these different modes according as it is impelled to disclose different states of being. To choose, Ah! but what is this choosing. Here is a new force, a force not accounted for, yet a force clearly included in the energy of sentient being. This force is commonly known as the will, a force by which the life principle appropriates matter to its own use. It is the ultimate, the determining force of being for time and for eternity. This is the force which elects the state of matter for life's investiture, both in this life and for any organized form of matter which it may inhabit hereafter. The correlation of each additional force with matter creates, as we have seen, a new kingdom. Why may not the correlation of this force with some indestructible state of matter create an indestructible spiritual kingdom? There is no question but that this will-force is the peculiar and distinguishing force of all responsible life. It is the force which dominates the action of vital force upon the organic properties of matter, just as vital force dominates the action of chemical and physical forces upon their properties. The fact that this will-force becomes in a measure incarnated and automatic in the organism, does not alter its nature. Its domination over the vital force is so supreme that it can determine such an amount of that force to the exhibition of some one side of the being as shall prove absolutely destructive to the organism. It is a matter of daily observation that a person can determine such an amount of vital force to the action of the mental side of his being that the action of the other sides shall be impaired, and if this determination continues long enough, will be so thoroughly impaired that vital force cannot correlate sufficient physical and chemical

force to sustain the organism. But whatever the directive force of will, either in its voluntary or in its involuntary form may be, it determines the side and the degree of the being's manifestation. At all events some power superior to vital force so diversifies the action of vital force that the organism displays different phases of motion at different times.

Now the relation of the organism's motion to time we found to be caused by the moral, the impelling side of the being, hence the will-force would seem to come into correlation with the vital force through the moral side of being. Each kingdom of matter is sustained in time by appropriating the structureless substance of the kingdom below it; and conversely the force by which this appropriation is made is transmitted from the kingdom above. The vegetable kingdom is kept going, that is, exists in time, by a force which raises physical substance into vegetable structure; the animal kingdom, by a force which raises vegetable substance into animal structure; the mental kingdom, by a force which raises animal substance into mental structure; the moral kingdom, by a force which raises mental substance into moral structure. Consequently each kingdom of substance in the animal structure is impelled or kept going by this regnant force of the moral nature, the will; acting either in its automatic involuntary form or in its direct and voluntary form. This it is that determines the distribution of vital force toward the several ends pointed out. This it is that regulates the amount of vital force which shall go to the moving of the matter in the human organism toward its center of gravity, how much to the moving of particles away from the center of gravity, and how much to the moving of them around these centers.

Let us recur again to our biological principle. "In the organism is the principle of life, in the environment are the conditions of life."

We have a mental organism, a moral organism and an animal organism with which to manifest this principle of life. Each of these organisms has a visible, a material

environment and also an invisible environment. The animal organism has its visible environment, its habitat amid surrounding objects and persons, and its invisible environment of atmospheric matter. The mental organism has its visible environment of animal matter and its invisible environment of associated ideas or thoughts. The moral organism has its visible environment of animal matter also and its invisible environment of motives, the relation of thoughts to self-interest. The stimulus which awakens the impulse to manifest may arise from the visible, the material environment of our animal organism, or from the invisible environment of the mental or moral organism: Association of ideas may awaken a desire to manifest, or the desire may arise from the excitement of our physical sensibilities, or self-interest may be the cause of the desire.

But from whatever source, or environment the stimulus comes, the vital force by which this stimulus is converted into manifested form begins in the moral organism and ends by motions in the animal organism which translate the side of being from which the stimulus came. The automatic manner in which the manifestation, sometimes, immediately succeeds the stimulus shows that this moral purpose has become incorporated into the very fibre of the organism. The sympathetic system of nerves is the record of this process.

GENERAL CHART
OF
BEING AND DOING.

BEING—Power of action.

ACTION—Mode of doing.

SPECIES.

GENUS.		Mento. Accentro.	Moro. Normo.	Vito. Excentro.
	Mental. Accentric.	Being. Mento-Mental. 5 Action. Accentro-Accentric.	Being. Moro-Mental. 4 Action. Normo-Accentric.	Being. Vito-Mental. 6 Action. Excentro-Accentric.
	Moral. Normal.	Being. Mento-Moral. 2 Action. Accentro-Normal.	Being. Moro-Moral. 1 Action. Normo-Normal.	Being. Vito-Moral. 3 Action. Excentro-Normal.
	Vital. Excentric.	Being. Mento-Vital. 8 Action. Accentro-Excentric.	Being. Moro-Vital. 7 Action. Normo-Excentric.	Being. Vito-Vital. 9 Action. Excentro-Excentric.

PHRASEOLOGY OF CHARTS

THE terms of the general chart are in the form of those used in medical phraseology, and correspond to the ablative of source in Latin and the nominative of the part affected. In the description of the muscular system in anatomy, for instance, we find two muscles named the genio-hyo glossi muscles. These muscles run from the genial (chin) process and from the hyoid bone to the tongue (glossus). In the compound term of the chart descriptive of the being, the term which ends in *o* describes the source, or side of being from which the impulse comes, and the term ending in *al*, describes the side of being to which the impulse goes and which becomes affected. The prefix in each case indicates the side of being which preponderates in the activity.

It will thus be seen how the chart diagrams the three general states of being and also the three general species of each state, by showing that either of our states of being may initiate activity of being and that this activity may either spend itself upon the state which initiates it, or it may pass over and influence either of the other states.

The chart further shows how each of the states of being produces a definite kind of action in the motion of the organism, the moral state operating to produce poise in the organism by moving the separate agents around the individual centers of gravity, the mental state producing contraction of the organism by moving these agents toward their center of gravity, the vital producing expansion by moving the agents from their individual centers.

The action of the separate agents will be expressed in each case by action *from* the motion of the state which originates the action *to* the motion of the state which receives it. The normo-normal thus signifies from a motion around or upon the center to a motion around the center. This of course would produce poise from one posture to another or the spiral form of motion in the gesture. The accentro-accentric means from the contracted to the contracted, that is, the extreme form of contraction.

CHART OF BEING

ON THE PSYCHOLOGIC SIDE.

SPECIAL POWERS.

GENERAL POWERS.	Essence.	Directive. Mento.	Impulsive. Moro.	Executive. Vito.
	Mental.	Induction.	Conscience.	Judgment.
	Moral.	Intuition.	Love.	Sentiment.
	Vital.	Instinct.	Sympathy.	Sensation.

THE PSYCHOLOGIC CHART

THIS chart, as will be seen, assigns but one term for each special power of being and this a very comprehensive one. It will be found, however, that the growth of verbal language has been largely an attempt to realize this classification. Take any of the general powers of being, the mental, the moral, the vital, and it will be found that there is a class of words whose function it is to express some general activity of one of these powers. There will also be found another class of words expressing the various species of that activity. These are called synonyms. Take the general mental power of estimation or valuation. When this power is applied to self and is excessive or an over valuation it is called by the general name of *pride*. When this pride is an over-valuation of one's acuteness it is called conceit; when it is of moral worth or character it is called pomposity; when it is of physical charms or material possessions it is called vanity. Arrogance, presumption and insolence are but synonyms for the *assertion* of these same species of pride.

Professor, Reverend and General find their explanation as titles in the same way. They are essentially assertions of pride and exclusiveness, either on the part of the holders or on that of the givers.

Again take the general activity of the moral nature expressed in the term almsgiving. What are the three species termed benevolence, generosity, prodigality, but forms of giving inspired by the rational, the affectional and the vital sides of the moral, the loving nature. And what

are virtue, innocence and vice but desire, restrained, entertained or indulged? The mere cherishing of desire is innocent. The gratification of desire is a virtue or a vice according as it conserves the well being of the individual and the race or as it destroys it, according as the mental or the animal species dominates, "And now abideth faith, hope, love, these three; but the greatest of these is love." The "greatest" because it is the genus of which faith is the mental species and hope the vital.

"Faith is the confidence that yields," "the assurance of things hoped for." Hope is the enjoyment in foretaste.

In the first epistle of Peter, second chapter, the seventeenth verse, the apostle's injunction is based upon the same classification although the translation does not fully show it. He is speaking of the proper state of *subjection* to be observed by men, and the subjection is based upon superiority in rank, station, power. The general injunction is, "Hold yourselves in proper subjection to every station!" The specific injunctions are, "Respect the brotherhood! Honor the King! Fear God!" With the sense of worth instead of power as the basis of subjection it would be "Love the brotherhood!" "Honor the King!" "Worship God!" There is a courage born of conviction, another of moral enthusiasm and another of animal excitement, and cowardice springs from the demoralizing effect of fear upon any of these sides of being.

"Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind."

CHART OF BEING
ON THE PHYSIOGNOMIC SIDE.

SUBDIVISIONS.

GENERAL DIVISIONS.	Organism.	Mento. Sub.	Moro. Sub.	Vito. Sub.
	Mental.	Forehead.	Nose.	Mouth.
	HEAD.	Eye and Ear.	Cheek.	Chin.
	Division.	Temple.	Crown.	Back of Head.
	Moral.			
	TORSO.	Thracic.	Epigastric.	Abdominal.
	Division.			
	Vital.			
	LIMBS.	Feet	Lower Leg	Thigh
		and	and	and
	Division.	Hands.	Forearm.	Upper Arm.

CHART OF DOING

SPECIFIC FORM.

GENERAL FORM.	Action.	Accentro. Contracted.	Normo. Balanced.	Excentro. Expanded.
	Accentric. Toward the Indiv. dual Centers of Gravity.	Accentro-Acce tric. Extreme Degree of Contraction.	Normo-Accentric. Moderate Degree of Contraction.	Excentro-Accentric. Slight Degree of Contraction.
	Normal. Around or upon the Individual Centers of Gravity.	Accentro-Normal. Con racted about The Center.	Normo-Normal. Balanced about The Center	Excentro-Normal. Expanded about The Center.
	Eccentric. Away from the Individual Centers of Gravity.	Accentro-Excentric. Slight Degree of Expansion.	Normo-Excentric. Moderate Degree of Expansion.	Excentro-Excentric. Extreme Degree of Expansion.

LANGUAGE OF EXPRESSION

EXPRESSION in man is the manifestation of his states of being by the physical motions of the body. There are three languages needful for this:

The *verbal* language or *speech*, which is partly artificial, differing with different people.

The *vocal* or *tone* language, the inarticulate cries or tones of the voice, by which man manifests his sensitive condition; that is the pleasure or pain, the calm or excitement, the indifference or interest of the sensitive side of his nature.

The *pantomimic* or *gesture* language, which consists of the attitudes and gestures of the body, limbs and face, by which is manifested the deepest conditions and intentions of the human soul.

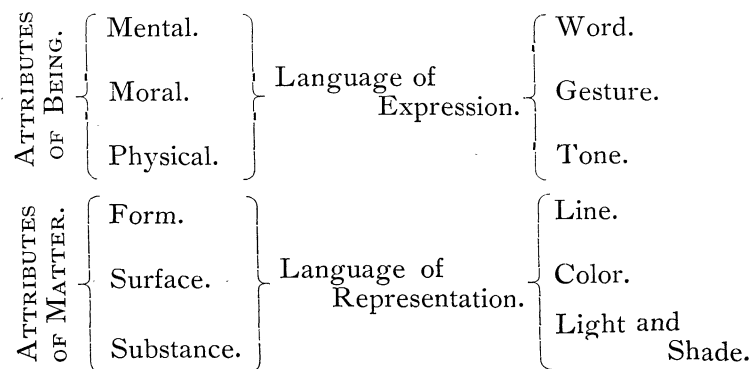


CHART OF SYMBOLIC COLORS

SECONDARY.

PRIMARY.	Represent.	Yellow Hue. Mento.	Red Hue. Moro. -	Blue Hue. Vito.
	Intellig'nce. YELLOW. Light.	Yellow and Yellow. YELLOW.	Red and Yellow. ORANGE.	Blue and Yellow. LIGHT GREEN.
	Love. RED. Heat.	Yellow and Red. SALMON.	Red and Red. RED.	Blue and Red. PURPLE.
	Power BLUE. Chemical Action.	Yellow and Blue. DARK BLUE.	Red and Blue. VIOLET.	Blue and Blue. INDIGO.

EXPRESSIVE ELEMENTS OF ACTION

INFLECTIONS, ATTITUDES, BEARINGS.

Inflections of any member of an organism, show a momentary purpose of the substantive being, either on the physical, the mental, or the moral side. They are the verbs of expressive action. Inflections toward the individual centers of gravity assert activity on the mental side; inflections away from these centers, activity on the vital side, and inflections around these centers, activity on the moral side.

Motions or inflections in the *breadths*, for instance, or around one's own center of being, signify a passing out of thought or feeling to those persons or objects on the plane of our own horizon.

Our larger and more important purposes we deliver or hand out with the *right* arm, just as we would in delivering large physical objects. We poise or counter-balance in delivering with the arms by using the left arm in lighter and subordinate passages, and in the delivery of counter-balancing, antithetic relations of thought. The way in which the hand is turned in completing the inflective motion of the arm, in other words, the relative attitude of the hand upon the arm, gives the thought relation for which the delivery is made. Some of these are given in the chart of Typical Inflections with the arm, but *all* inflective motions outward in the breadths objectify states of the will. They exhibit the efforts of the will or affective nature to preserve the poise of our being amid surrounding persons, objects or ideas. They are the motions by which we expose our views, reveal truths, bestow favors, renounce errors, reject

proposals, deny requests, and in general, pass out subjective states of the moral nature.

Inflections in the *verticals*, on the other hand, objectify the mental state. They refer truths, ideas, and feelings, not to the decision of other individualities, but to the fixed balance of our own individuality. Such inflections say, "this truth needs no weighing on your part. I have weighed and settled it. I therefore refer it to the earth, my center of gravity, with a force proportioned to its weight, and to the elevation from which I took it."

An affirmative inflection with an inward sweep or rebound toward the torso gives a subjective coloring to the affirmation. It removes it from the absolute and the unconditioned and relates it to the opinion of the speaker, as in the passage, "It was thy heart that prompted thee, my Kathleen Ben Adair." This rebound gives an egotistical, self confident quality to the assertion. With the rebound the other way, or toward the auditor, the positiveness is limited by seeming to ask the approval of the hearer.

Inflections in the *lengths*, that is frontwards, or in the line of our locomotion, objectify the vital, the executive state. Such inflections say, "I am in earnest about this matter, and I am ready to use force to accomplish or to deliver my thought."

Of inflections in general whether of head, of hand or of arm, downward inflections show a passing from the higher to the lower relation, from exaltation to subjection, from the plane of the superior to the plane of the inferior. Such inflections, therefore, are in their nature affirmative, positive, conclusive, retrospective.

Upward inflections show the transition to be from the inferior to the superior, from subjection to exaltation, from nothing to something. Such inflections are interrogative, nominative, prospective.

The *altitude* to which the inflections rise or from which they fall, shows the degree of incompleteness, or the degree of positiveness, the degree of exaltation or of subjection in the relation.

Outward inflections show a passing from the subjective to the objective relation, from the individual to the general from the near to the remote.

Such inflections are declarative, rejective, executive, negative, according to their direction in space, and according to the relative attitude of the hand.

Inward inflections show a passing from the objective to the subjective, from the transitive to the intransitive, from the external to the internal relation. These inflections are acceptive, receptive, reflective.

The altitude at which the outward or inward inflection begins or ends, shows its relation to the plane of the superior, both of being and of space.

Inflections in the oblique express the combined relations of the vertical and the horizontal.

Many of the symbols in the sign language of the deaf and dumb are based upon these inflective laws.

"*To know*," is expressed by touching the forehead and then making the affirmative motion with that hand. "*Not to know*," is expressed by touching the forehead and giving the inflection of negation with the hand. "To like," or "It is good," is expressed by touching the mouth and making the affirmative sign with the hand. "To dislike," "It is not good," by the same touch, and the negative inflection. The sign for *man* is to take hold of the forepiece of the cap, or else the functional use of the hand in indication of it, and an inflection of the same hand and arm in the upper horizontal plane. The sign for boy, of course, is the same cap-indication at a lower plane. Woman and girl are symbolized by indicating the bonnet strings under the chin and the same inflection in high and low planes. The sign "To acquire," is the same as the functional use.

Attitudes, postures of the substantive being, modify its inflections, the verbs, by showing the subjective condition or the objective relation of the being under which the inflection is made. They are the adverbs of expressive action. Those which show the subjective condition of the being are

called *conditional attitudes*. Those which show the objective relation of the being are called *relative attitudes*.

The same attitude, therefore, may express both a condition of the subject and a relation to some object. Defiance is expressed in the feet and legs, for example, by stepping backward with one foot, throwing the weight upon it, and stiffening both knees; but if you step back with the right foot, so as to bring your front to the left, you show that the object or person toward which that feeling or condition is *related* is on your left. Of course stepping back with the left foot gives a different objective *relation*, but the same subjective *condition*. If I say *no* by an inflective motion of the head, the significance of that passing act is modified both by the attitude of the head itself, and also by the attitude of the arms, the attitude of the feet and legs, and the attitude of the torso.

Bearings are those attitudes of being, either conditional or relative, to which we have so habituated ourselves that they have become organic qualities of the substantive. These are the adjectives of expressive action. The piano player, for instance, has become so habituated to the delivery of his thoughts with bent fingers, that the same bearing of hand is liable to assert itself whenever he attempts to deliver thought without the piano keys. If a young man with stooping shoulders and slouching gait should proclaim himself a recent graduate of West Point, no one would believe him. Such is not the bearing of West Point graduates. The man who employs painters is not dependent upon their word in ascertaining the amount of experience which they have had. The bearing of the last joint in the second finger of the right hand tells the tale. If he is an experienced painter this joint will be bent sidewise.

In general, then, our bearings show to a greater or less extent the kind of beings we are, both in *character* and in *conduct*. Our attitudes show the temporary *condition* of that character, or the *relation* of that conduct. Our inflections by any member or agent of the organism, show either a passing act of *experience* or a passing act of *expression*.

Repeated experiences or repeated expression beget a formal and habitual mode of inflective motion, attitude or bearing.¹ The reverse, though not so generally recognized, is equally true. Gymnastic exercises, or even daily avocations, in which one form of motion predominates, foster and develop, one side of the being at the expense of the other two sides.² Wholesome physical exercise should stimulate the three sides of being by a proportionate exercise in the straight, in the circular, and in the spiral forms of motion. If any excess were allowable, it should be in the spiral form, as this tends to produce poise of being, both organic and spiritual. It is the nature of all organic life to develop along the line of use,³ hence habituated forms of motion, attitude and bearing, will beget habitual states of being on the subjective side, just as subjective experiences will reappear in objective forms of inflection, attitude and bearing.⁴

As in the verbal sentence, emphasis is on the noun, the verb, or any other part of speech, so in action emphasis may be on the inflection, the attitude or the bearing.

¹ (a). "We learn all our possibilities by the way of experience. When a particular movement having once occurred in a random, reflex, or involuntary way, has left an image of itself in the memory, then the movement can be desired again and deliberately willed."—(PROF. JAMES.)

(b). "Every reaction of an organism to a condition in its environment renders the repetition of that reaction quicker, easier, more certain, more uniform."—(PROF. JASTROW.)

² "That which is the sign of any condition always, by a subtle law, deepens and ripens and confirms that condition."—(PHILLIPS BROOKS.)

³ "Increased use of structures leads to an increase of their functional efficiency, while on the other hand disuse leads to atrophy."—(PROF. DRUMMOND.)

⁴ "Every representation of a movement awakens in some degree the actual movement which is its object, and awakens it in a maximum degree whenever it is not kept from so doing by an antagonistic representation present simultaneously to the mind."—(PROF. JAMES.)

THE LIMBS

FEET AND LEGS.

The feet and legs exhibit, primarily, the vital, the executive side of being. In the animal organism they are the locomotive agents for the execution of the entire being's activity, and hence their attitudes may express the condition of being on the physical side merely, or they may express the vital condition of the separate states. In the attitudes, therefore, the signification is given first as that of a bodily expression, and second as that of a sentiment. Each attitude is a type of the condition named, and may exist separately, or may blend with any of the others. In the latter case the combination will express a blending of the two conditions united. If this attitude is but a passing action it becomes an inflection with the feet and legs, and so expresses the condition named in a transient degree only. If it is the prevailing attitude, it becomes a bearing, and as such appears in the locomotive bearing of the body, becoming the basis of the walk.

The *normal* attitudes of the feet are those in which the weight is borne equally upon the two legs.

The *accentric* attitudes are those in which the weight is thrown upon the leg behind.

The *excentric* attitudes are those in which the weight is thrown upon the leg in front.

Strong leg is the one which bears the weight.

The weight should be borne upon the ball of the foot, in all attitudes except in those mental states where soliloquy

is called for. This is the bearing for delivery of the being on its physical side, and as the voice also is a physical agent, it will be found that the muscles by which voice is delivered are at the same time made ready for action.

In practicing attitudes of the feet and legs avoid unnecessary motion and for the first order move the right foot and leg, except in numbers four, six and seven. In second order move left foot with the same exceptions.

In passing from three to four simply sway the weight upon the foot behind and bring the free one to right angle.

In passing from five to six simply straighten knee of strong leg and make both legs rigid.

Change from six to seven by swaying weight on foot forward and relaxing knee of free leg.

ATTITUDES OF FEET AND LEGS

Strong leg back, Knee bent. Forward leg, Knee straight. 5 Sudden weakness, Prostration. Despondent, Passions.	Strong leg back, Free one advanced. 4 Calm strength, Reserved force, Reflection, Controlled emotions.	Strong leg back, Both legs rigid. 6 Antagonism, Defiance, Opposition.
Equal balance, Heels together. 2 Natural feebleness, Respect. Deference	Weight both legs, Feet, right angles, Separated laterally. 1 Fatigue, Vertigo, Intoxication. Familiarity, Vulgar boorishness.	Equal balance. Feet separate frontwise. 3 Indecision. Deliberation.
Strong leg forward, Knee straight, Free leg, Crossed behind. 8 Suspensive, About to turn, Ceremonious respect.	Strong leg forward, Knee straight, Free leg back, Knee bent, 7 Vigor, Alertness, Attention, Animation.	Strong leg front, Knee bent, Free one behind, Knee straight. 9 Vehemence, Exaltation. Explosive passions.

ATTITUDES OF FEET AND LEGS

I.

"I am not drunk now; I can stand well enough, and speak well enough."

"While Peter, the vigilant matrons to blind,
Strolled leisurely out some minutes behind."

"Say, there! perhaps some of you chaps might know Jim Wild."

II.

"Shall I have the pleasure of your company?"

"It is indifferent cold, my lord, indeed."

"Sir, I am delighted to see you here, and looking so well."

III.

"Their van will be upon us before the bridge goes down."

"Should he go or should he stay?"

"Presently he stopped, a step half taken, his gaze upon the floor, his hands clasped behind him. He stood so still it would not have been amiss to believe a thought was all the life there was in him. This halting and sudden breathlessness was from a sudden recollection."

IV.

"To every man upon this earth death cometh soon or late."

"I rise, my lords, to declare my sentiments."

"Has the gentleman done? Has he completely done?"

v.

"Oh! I die, Horatio. The potent poison quite o'er-crows my spirit."

"Help me, Cassius, or I sink!"

"In the ghastly, gleaming forest fell,
And could not rise from weakness."

"Ah! Mary, good-bye."

vi.

"Here I stand for impeachment, or trial; I dare accusation."

("Nay, never look upon your lord,
And lay your hand upon your sword,
I tell thee thou art defied.")

"I defy the honorable gentleman. I defy their whole phalanx."

vii.

"Lo! I will stand at thy right hand, and keep the bridge with thee."

"We drink the downfall of an accursed land."

"Sir, we are not weak."

viii.

"Ah, gentlemen, you come with me, I show you bust of Christofer Colombo."

"Was it the night wind that rustled the leaves?
Was it moonlight so wondrously flashing?
It looked like a rifle."

ix.

"To arms! To arms! sir consul, Lars Porsena is here."

"Make way for liberty!" he cried.

"Elizabeth! Elizabeth! where is my wife, Elizabeth!"

MISCELLANEOUS EXAMPLES.

"This flag can neither fly nor yield."

"The affrighted air with a shudder bore."

"How are you, white hat! put her through."

How is disrespect shown by feet and legs?

How would self-respect, alarm for self, be shown?

"As he stood this way and that, dividing the swift mind in act to throw."

How is self-indulgence, either in the sense of physical comfort, or selfish indifference to the comfort of others, expressed?

Pose in attitude of self-surrender.

Pose in attitude of self-suspense, indecision.

Give, "I pray thee put into yonder port, for I fear a hurricane," as an expression of fear, alarm; and also as an expression of a sailor's bearing or "sea legs."

"A sense of danger seized him and for a moment he stood irresolute."

"To be, or not to be! That is the question."

Is the following sentence from Lew Wallace descriptive of an intellectual or a vital type of man? "By repeated touches of his foot he pushed a couch out on the floor and proceeded leisurely to stretch himself upon it."

A writer describes Balfour as, "One of the most indolent men in public life in England, though in reality the most active mentally. He sits on the treasury bench with his back-bone so curved as to bring his head where his back should have been, with his feet in the air, his heels resting on the desk before him." Are the two statements consistent or not?

How will self-sufficiency be expressed?

THE ARM

THE legs and arms both manifest the vital, the power side of being. "Behold the Lord God will come with strong hand and his arm shall rule for him." The legs seem to manifest more distinctly the vital the sustaining power of the whole being, and the arms to differentiate this power in manifestation of the separate states. The normal series of arm attitudes, therefore, show the vital condition of the moral nature, the accentric series, the vital condition of the mental nature, and the excentric series the vital condition of the physical nature.

In the evolution of force in arm motions, nerve force strikes the shoulders first, and is registered in intensity by a proportionate rise in the shoulders. The shoulder thus becomes a sort of thermometer of vital, sensitive intensity. When this force reaches the elbow, the moral nature, the determining power of being, begins to act and the elbow is rotated or swung into the vertical plane in which the action is to be completed. The elbow thus becomes a kind of thermometer for registering vitality of will. When this nerve force reaches the wrist, the vital energy is discharged in placing the hand and fingers, the mental section of the arm, so that the wrist becomes a thermometer of the vital energy on the mental side. When any of these thermometers register a rise, that is a motion away from the center of the organism, they show vital intensity in the manifestation of these separate sides of the being. The shoulders, for instance, rise in exact proportion to the excitement of the physical. If this excitement is normal or under control, the rise is not noticeable, and if it is less than normal there is a depression of the shoulders, showing prostration or a lack of vital energy.

When the elbows are carried out from the sides they register an assertion of the will. If they are drawn in and pressed against the sides they register timidity, or suppression of will. When the wrist turns out it is to expand the hand and place it in the particular form demanded by the mental aspect of this objective motion; so that, as proverbs have it, the man "teacheth with his fingers."

The distances which the different sections of the arm traverse in making these motions are as follows: The upper arm traverses half the distance to be covered before the forearm begins to unbend; the upper arm still moving, the forearm traverses half the remaining distance before the hand begins to unfold; the upper and forearm still moving, the hand expands from wrist to knuckles, for half the remaining distance, and the motion is completed in the same order by the last joint of the fingers.

There should be no perceptible halting of motion at these points except in learning to proportion the distance, but a gesture with the arm to be harmonious or graceful must have these proportions in the unfolding.

Force retires from the arm in the reverse order; fingers relaxing first, then wrist, elbow and shoulders.

SECTIONS.

Upperarm, vital.

Forearm, moral.

Hand, mental.

ARTICULATIONS.

Shoulders—Thermometer of sensibility and passion.

Elbow—Thermometer of affection and self-will.

Wrist—Thermometer of vital energy.

SHOULDER.

Raised—Sensibility, passion.

Lowered—Insensibility, prostration.

Contracted—Patience, endurance, sufferance.

ELBOW.

Turned out—Self-will asserted or attracted.

Turned in—Self-will, suppressed or repulsed.

Normal—Self-will, in repose or indifferent.

WRIST.

Turned out—Vital force in action.

Turned in—Vital force in accumulation.

Normal—Vital force in repose.

The use of the wrist in boring with a gimlet illustrates the delivering and withdrawing energy of this agent.

ATTITUDES OF ARM

Arms carried back of body.	Arms hanging from shoulders at sides.	Arms carried full length in front of body.
5	4	6
Subjective reflection, Force concealed or prepared.	Calmness, Force in repose.	Objective reflection, Force collected or pre- sented.
Arms crossed on breast.	Arms hanging. Elbows bent.	Arms extended straight laterally.
2	1	3
Suppression of will, Resignation.	Suspense of will in its attention or intention.	Assertion of will in force or affection.
Arms folded tightly on chest. Shoulders raised.	Elbows bent, Hands on hips.	Arms extended full length in front, level with shoulders.
8	7	9
Suppressed passion. Reflective form of excite- ment.	Vital repose, Self assertion. Insolence.	Exaltation. Passional explosion.

Like all other attitudes given, these are types, and may exist separately or in combination. The combination will always possess the significance of both types.

ATTITUDES OF ARM

I.

“Whence came those shrieks so wild and shrill!”

“Hark! did ye not hear it?”

Parrhasius suspending his painting to give orders about the captives.

II.

“King Robert crossed both hands upon his breast,
And meekly answered him, ‘*Thou knowest best.*’”

“Hands upon his bosom crossed,
Knelt the monk, in rapture lost.
*Lord, he thought, in heaven that reignest,
Who am I, that thus thou deignest?*”

III.

“Then ran with arms extended wide,
As if his dearest friend to clasp;
‘Make way for liberty!’ he cried.”

“Three millions of people, armed in the holy cause of liberty, are *invincible.*”

“God so loved the world that he gave his only begotten son, that *whosoever*”

IV.

“I am charged with pride and ambition.”

“When public bodies are to be addressed.”

“The gentleman, sir, has misconceived the spirit and tendency of Northern institutions.”

V.

"McLaine, you've scourged me like a hound."

"What will you give me now for that same handkerchief?"

"It must be by his death."

VI.

"He dares not touch a hair of Catiline."

"If there be three in all your throng dare face me on the bloody sands, *let them come on.*"

VII.

"Oh, come ye in peace here, or come ye in war."

"Dar'st thou now, Cassius, leap in with me into this angry flood, and swim to yonder point?"

VIII.

"So he folded his arms, as he stood there alone,
As calm and as cold as a statue of stone."
(A blend of the second and eighth.)

"But Douglas round him drew his cloak,
..... *My manors, halls,*" etc.

"*Revenge is just, revenge is sweet.*"

"You may keep your gold; I scorn it."

"Clasping the standard to his heart, he raised one dying
peal,
That rang as if a trumpet blew—Olea for Castile!"

IX.

"*My child! my child!*" with sobs and tears,
One moment shrieked the mother."

"Oh! all ye hosts of heaven."

MISCELLANEOUS EXAMPLES.

"There," said the deacon, "now she'll do!"

"Ha! ha! fair bride, dost hear no sound,
Save that moaning of the hound?"

"We gazed but not a man could speak."

Which condition does Hood describe in these words?

“Cross her hands humbly,
As if praying dumbly,
Over her breast.”

“To which King Robert answered with a sneer,
‘I am the King, and come to claim mine own
From an impostor who usurps my throne.’”

“Edging (elbowing) his way along the crowded paths of
life, warning all human sympathy to keep its distance.”

“‘Why, cried the other, grinning, ‘you must know,
That just before I ventured on my journey,
To walk a little more at ease,
I took the liberty to boil *my* peas.’”

“They come around me here, and say my days of life are
o’er,
That I shall mount my noble steed and lead my band no
more.”

“‘Tiger Tim, come tell me true,
What may a nobleman find to do?’”

“Tim looked up, and Tim looked down;
He paused and put on a thoughtful frown,
And he held up his hat, and he peeped in the crown,
He bit his lip, and he scratched his head,
He let go the handle and thus he said,
As the door, released, behind him banged,
‘An’t please you, my lord, there’s a man to be hanged.’”

“I am a Bishop, I am a Pope, I am Col. Robert Ingersoll.” These words were reported to have been spoken by Mr. Ingersoll, Oct. 8th, 1892, at the Grand Pacific Hotel, to Mr. Maurelian, who was in charge of the Catholic exhibit at the world’s fair, and who had called at his door by mistake, supposing it to be that of Bishop Spaulding.

Analyze the pose of Col. Ingersoll, as seen in the familiar placard, standing erect with heels together and arms akimbo.

TYPICAL INFLECTIONS OF ARM.

Movement downward, Hand ac. nor. rel. 5 Affirmation.	Movement downward, Hand nor. nor. rel. 4 Caress.	Movement upward, Hand ex. ncr. rel. 6 Nomination.
Movement outward laterally, Hand ac. nor. rel. 2 Negation.	Movement outward, laterally, Hand nor. nor. rel. 1 Declaration.	Oblique movement laterally. Hand ex. ex. rel. 3 Rejection.
Movement lengthwise toward torso hand, ex. ex. rel. 8 Attraction.	Movement lengthwise from torso. Hand ex. nor. rel. 7 Acceptation.	Movement lengthwise from torso, Hand ex. ex. rel. 9 Repulsion.

For relative attitudes of hand and their meaning see chart of the same, page 83.

TYPICAL INFLECTIONS OF ARM

I.

“And a word that shall echo forevermore.”

“And the raven never flitting, still is sitting, still is sitting.”

“That is our price.”

This sentence when heard was gestured by the arm and hand nearest to the one addressed.

II.

“It makes no difference.”

This sentence was used by the speaker of the last sentence in No. I. in answer to an objection, and was made with the other arm and hand.

“And my soul from out that shadow that lies floating on the floor, shall be lifted *nevermore*.”

“Unmoved by the rush of the song.”

III.

“He was despised and *rejected* of men.”

“Pass on, relentless world.”

IV.

“It has cured others. It will cure you.”

These words are seen in a pictorial advertisement of sarsaparilla where a man with knowing look is stroking a bottle of the sarsaparilla

“You may see me, bye and bye, though,
If I get rid of this jumping, thumping, *pain in my head*.”

“His body was long and lank and lean.”

V.

"Sir, we are not weak."

"But as for me, *give me liberty, or give me death.*"

VI.

"I hold this thing to be grandly true."

"Margaret, say but, 'God save the King.'"

This form of motion *names* the subject matter of the gesture by taking it up, and unless this subject matter is emphatic, passes on to some other inflective form, the most common of which are the declarative and the affirmative forms.

VII.

"Please give me that book."

"Tell me, ye who tread the sods of yon sacred height, is Warren dead?"

The most common form for interrogation.

VIII.

"They turned young Margaret's face toward the sea, where something white was floating; but as she looked, it sank; then showed again; then disappeared."

"That is something at my window lattice. Let me see, then, what thereat is."

IX.

"Avaunt, and quit my sight; let the earth hide thee."

"The dignity of this country ought to spurn at the officious insult of French interference."

MISCELLANEOUS EXAMPLES.

"And he said, O, my God, send, I pray thee, by the hand of him whom thou wilt send."—Ex. iv., 13.

"They have belted the globe with their magnificent enterprises." [This in the sense of glorification].

“His shadow lengthens along the land,
A giant staff in a giant hand;
Into the stone-heap darts the mink,
The swallows skim the river’s brink;
And home to the woodland fly the crows,
As over the hill the farm boy goes.”

“Good friends, sweet friends, let me not stir you up to such a sudden flood of mutiny.”

“They were villains, murderers. The will! read the will.”

“I bring thee here my fortress-keys, I bring my captive train,
I pledge thee faith, my liege, my lord! Oh! break my father’s chain!”

“Give me back him for whom I strove, for whom my blood was shed!
Thou canst not! and a king! his dust be mountains on thy head!”

“Nail to the mast her holy flag,
Set every threadbare sail;
And give her to the god of storms,
The lightning and the gale!”

“How much for a bachelor? who wants to buy?
In a trice every maiden responded, ‘I! I!’”

“O, I’m the chief of Ulva’s isle,
And this Lord Ullin’s daughter.”

“Vain—vain—give o’er.
Aye, tear her tattered ensign down!”

“But if there is one man at this meeting—I am speaking not of shapes and forms, but of feelings—if there is one here that feels as men were wont to feel, he will draw his sword, and say with me, Woe to the house of Stuart!—Woe to the oppressors!—Blood for blood!—Judge and avenge our cause, O Lord!”

THE HAND

THE hand is the vital, the executive agent of the mind. It manifests (*manus fendo*) what the mind has sought to say through the face. It is the prime seat of touch, the fundamental sense of being; all the other senses, seeing, hearing, smelling and tasting, being but refinements or species of the one generic sense of touch.¹ The hand is the organic agent for verifying the revelations of the other senses, both in the development of the being and in its subsequent manifestations.

Most, if not all, of the expressions of the hand may be explained by its uses in the exercise of this guiding sense of touch. It is common to consider the hand as expressive in three general ways; by its faces, by its functions, and by its indications. The face shows the *side* of the hand *with* which we would *perform* the touch, the function shows the *office for* which we would perform the touch, and the indication shows the condition of being from which, or the *place at* which we would perform the touch.

ITS FACES.

The Palm is vital, revelatory. The skin of the palm furnishes the greatest sensitive surface for exercising the vital sense of touch in receiving impressions and things, and also the greatest muscular strength for handling, disclosing, or bestowing them.

¹ "Comparative anatomy and embryology combine to testify, that the eye had its origin in modifications of the endings of the ordinary nerves of the skin."—ROMANES.

The Side, the edge of the hand is mental, definitive. It furnishes the most discriminative sense of touch, especially at the tips of the fingers.

The Back is moral, mystic. It furnishes the least discrimination of touch, and hence is obscure as a guiding face.

We *face* the objects of our attention just in proportion to the *earnestness* of that attention. The *face* of the hand, accordingly, which we present toward an object of thought, shows the measure of earnestness with which we would *touch* upon it. With the palm we give a strong touch, with the side a minute, an exact touch, and with the back a careless, an indifferent touch.

ITS FUNCTIONS.

By this mode of expression is meant the functional *office* of the hand for executing the ideas represented by the etymologies of words, and in general the illustrative functions of the hand, its mimetic use in descriptive gesture. Too frequent and elaborate use of this mode of gesture is a fault common to the first conscious efforts in expressive gesture, just as too minute details in the use of figure is common in the first artistic efforts at verbal composition. In the endeavor to make the illustration complete, the thing illustrated is lost sight of.

Illustrative gesture, by functional action, not only of the hand, but also of the other agents, belongs more commonly to impersonation, and indicative action to description and narration. The suggestive style of rhetoric is as desirable in gesture and in tone as it is in verbal language.

TYPES OF FUNCTIONAL GESTURE.

Define.—The office of the hand in making motions (*de*) concerning the (*finis*) boundary, end, outline.

Indicate.—The office of the hand for (*dico*) proclaiming anything (*in*) at or upon a certain place.

Affirm.—The office of the hand (*firmo*) to make firm (*ad*) at or upon something (terra firma).

Deny —(*De*) (*nego*) concerning the saying no. The office of the hand for showing that things are not firm, or at a fixed balance.

Mold.—The function for working clay (*mold*).

Detect.—The office by which we discern (*de*) concerning (*tego*) the cover, or surface; that is, by passing the thumb over the sensitive tips of the fingers.

Conceal.—The office by which we (*celo*) hide (*con*) with the hand.

Reveal.—The office by which we put (*re*) aside, back, (*velum*) a veil, curtain.

Surrender.—The office by which we *render* one object (*supra*) over, above another.

Reject.—The office for (*jaceo*) throwing things (*re*) back or aside.

Inquire.—The office for (*quæro*) seeking (*in*) into.

Support.—The office for (*porto*) bearing (*sub*) from beneath.

Assail.—The office for (*salio*) leaping (*ad*) at; to scratch or tear.

TYPICAL FUNCTIONAL GESTURES OF THE HAND.

The following passage is from an article by E. M. Kaye upon the death of Richard M. Hooley, September 9th, 1893. Which functional use does it illustrate? "Uncle Dick had a peculiar habit of running his fingers backward through his long whiskers and then stroking them down. When he watched a performance without making any outward sign we knew he was pleased, but when he ran his fingers through his whiskers we knew something was wrong."

If the passage "But the deacon swore," be given with eyes wide open and voice suppressed to a half whisper on the word "swore," what functional gesture of hand could accompany it and in what direction should it be made?

"The soul is ever searching, searching, searching." What function of hand may be used upon "searching;" and how may the thoroughness and the conditional intensity of the search suggested by the successive repetitions of the word, be indicated?

"Thou call'dst me dog, but since I am a dog, beware my *fangs*." What illustrative function of hand may be used upon the word "fangs?"

"My liege, I did deny no prisoners."

"I denied you not."

"He strained with arm extended far and fingers widely spread, greedy to touch though but his idol's garment."

ITS INDICATIONS.

The hand indicates (points out) the inward, subjective *condition* of the being by its *conditional attitudes*, that is by its sympathetic contractions and expansions,—the *condition* of the *hand* for exercising its sense of touch, showing the *condition* or *state* of the *presiding spirit*; expansion indicating a *vital executive* condition of being and contraction, indicating a *mental, reflective* condition. The hand also indicates the *relation* of the being by its *relative attitudes*; its attitudes in relation to the arm showing the relative *side* of being which is active, and its attitudes in relation to the earth showing the relative *species* of that activity, the standpoint of the speaker. In other words, its attitudes upon the arm show the relation of the touch to one's own being, and its attitudes toward the earth show the relation of that touch to other beings or things. The hand further indicates the *transition*, the passing activity of being from one relation to another by the inflective motion of the hand from one relative attitude to another, or back and forth in the same attitude. See a few of the types in the inflective chart of hand.

The fingers also have their specific indications. The thumb indicates the state of the will. It is called the thermometer of the will; its rise or fall showing the energy or the lack of energy in the will power. The forefinger indicates vital touch; the middle finger, moral, affectional touch; the little finger, mental, delicate touch.

RELATIVE ATTITUDES OF HAND

Palm turned to self, Fingers to earth. 5 Limits content with exaltation of self.	Palm turned to self, Side to earth. 4 Limits content of object or idea.	Palm turned to self, Fingers from earth. 6 Limits content with subjection of self.
Hand straight with forearm, Palm to earth. 2 Certifies content with exaltation of self.	Hand straight with forearm, Side to earth. 1 Certifies content of object or idea.	Hand straight with forearm, Palm from earth. 3 Certifies content with subjection of self.
Palm turned out Fingers to earth. 8 Releases content with exaltation of self.	Palm turned out, Side to earth. 7 Releases content of object or idea.	Palm turned out, Fingers from earth. 9 Releases content with subjection of self.

1, Normo-Normal. 2, Accentro-Normal. 3, Excentro-Normal.
4, Normo-Accentric. 5, Accentro-Accentric. 6, Excentro-Accentric.
7, Normo-Excentric. 8, Accentro-Excentric. 9, Excentro-Excentric.

RELATIVE ATTITUDES OF HAND

THE relative attitudes of the hand, as has been said, find their probable explanation in the original use of the hand in touching the three dimensions of physical objects, or in the correspondence which these attitudes bear to such acts.

I deduce this explanation for the relative attitudes of the hand from the chart given by Delsarte for the eyeball. The eye turns to touch the rays of reflected light according as that light proceeds from above, from below, or from either side.

So the attitudes of the hand upon the *arm* bring it into position for touching a cube on each surface of its three dimensions, while its attitude relative to the earth in touching each of these surfaces, gives three species of touch for each dimension. With the hand straight upon the arm, I certify the place of an object by touching it on the side, or on the top, or by holding it up.

With the palm turned to self, I limit or bring an object to me by taking hold of its front from the side of the object, by seizing that front from the top or by reaching under and drawing it to me.

With the palm turned out, I release and give motion to an object, in the forward direction, by standing at the side of the object and pushing upon its back, by taking hold of the back surface from above and pitching it, or by taking hold of it from below and throwing it.

In each relative position of the hand, therefore, the touch refers to the content of an object, image, or idea, either in the moral, the breadths relation, in the mental, the height relation, or in the vital, the length relation.

In the breadths relation the touch *certifies*, verifies, specifies the content, first, simply as an object, idea, etc. Second, as an object or idea in *subjection*; third, as an object, or idea in *exaltation*.

In the *height* relation, the touch *limits* the content, as an object, idea; as an object or idea in subjection; as an object or idea in exaltation.

In the *lengths* relation, the touch *releases*, sets forth the content as an object, image or idea; then as the same in *subjection*; and, thirdly, as in exaltation.

In what relative attitude of the hand should the benediction be given?

In what attitude should the invocation be given?

"Famine *besieges*. He *draws his lines around* the doomed garrison."

"Paul stood on the stairs and beckoned with the hand unto the people, '*Men, brethren and fathers.*'"—Acts, xxii, 1. The word *beckoned*, now means waving the hand toward one's self. The word for which it stands here means waving the hand downward. So in Acts xii, 17. "But he beckoning unto them with the hand to hold their peace."—Acts xix, 33. "And Alexander beckoned with the hand and would have made his defence unto the people."

"The voice of the daughter of Zion that bewaileth herself, that spreadeth her hands, saying, '*woe is me now!* for my soul is wearied because of murderers.'"—Jer. iv, 31.

"And he stretched forth his hand toward his disciples and said, *Behold my mother and my brethren.*"—Math. xii, 49.

"Shake the hand that they may go into the gates of the nobles."—Le. xiii, 2.

Note the difference of commanding departure in Normo-Normal, in Normo-Accentric and in Normo-Excentric.

"My Lord Northumberland, *we license your departure with your son.*"

"Nothing is *helpful* there, but everything is *depressing*."

"Forbid it my countrymen! Forbid it heaven."

"If this be true what a *bulwark* man has put between himself and further progress."

"And he lifted up his hands and blessed them."—Luke xxiv, 50.

TYPICAL INFLECTIONS OF HAND

Hand from ac. ex. to ex. ac. rel. 5 Appeal to self.	Hand from ex. ac. to ac. ex. rel. 4 Salutation.	Hand from ex. ex. to ac. ac. rel. 6 Debasement.
Hand ac. nor. rel. moves from side to side. 2 Impatient negation.	Hand nor. nor. rel. moves up and down. 1 Simple statement, Formulation, definition.	Hand ex. nor. rel. moves from side to side. 3 Distribution.
Hand from nor. ac. to nor. ex. rel. 8 Exposition, revelation.	Hand from ac. ac. to ex. ex. rel. 7 Exaltation, surprise.	Hand from nor. ex. to nor. ac. rel. 9 Concealment, deceit.

TYPICAL INFLECTIONS OF HAND

I.

"Most true it is that *Doubt of any sort cannot be removed except by action.*"

"If you had known the *virtue* of the ring, or half her worthiness that *gave* the ring."

II.

"I denied you *not.*"

"*Anything but housework* they are willing to do."

"It now appears you need my help. *Go to, then.*"

III.

"*Tkrough all the wide border* his steed was the best."

"*For taking bribes* here of the Sardians."

"*Forty old bachelors sold here to-day.*"

IV. & V.

"Hail to your lordship."

"'Tis a quick lie, sir, and will away again from *me* to *you.*"

"The thing looks simple enough to *me*, and if *you* doubt it."

"'Twas mine, 'tis yours; and has been slave to thousands."

VI.

"Oh! *disgrace* upon manhood."

"If ye are *brutes*, then stand here."

“Where is Polonius?” “In *Heaven*; send thither to see; if your messenger find him not there, seek him *i' the other place yourself*.”

VII.

“What! all my pretty chickens and their dam at one fell swoop!”

“Or when they climb the sky, or when they sink.”

“High as the heavens, your name I'll shout.

VIII.

“Our brethren are already in the field.”

“There is a tide in the affairs of men.”

“Her father loved me, oft invited me.”

“Behold I show you a mystery; we shall not all sleep, but we shall all be changed.”

IX.

“And the bride maidens whispered, ‘*Twere better by far To have matched our fair cousin to young Lochinvar.*’”

“But soft, methought you said you neither lend nor borrow upon advantage.”

“The hand of Douglas is his own.”

MISCELLANEOUS EXAMPLES.

“Where is your father?” “*At home, my lord.*”

“For two thousand years the oppressor *has bound her to the earth.*”

“But one sly maiden spake aside,
‘*The little witch is evil eyed.*’”

“It has ascended the Andes and snuffed the breezes of both oceans.”

“With nice clean faces and nice white stoles.”

“And thou Capernaum which art *exalted unto heaven*, shall be *brought down to hell.*”

"It is wisely provided that once in four years the political power returns to the people." The artist of the Inter Ocean pictured a political speaker, giving this with index finger of right hand affirming upon the palm of left.

"He saw but a *vague, distorted picture*."

"You don't *smoke me* and I don't *smoke you*."

"Then Paul stretched forth his hand and answered for himself; *I think myself happy, king Agrippa*."

Give gesture asking an audience *to rise*, and also one requesting it *to be seated*.

"*Rise! Rise!* even now thy father comes."

"He solemnly *cursed that rascally thief*."

"That heedless of grammar they all cried, '*That's him,*'

'That's the chap who has done this rascally thing,

That's the thief who has got my lord Cardinal's ring.'"

"There are maidens in Scotland, more lovely by far,
That would gladly be bride to young Lochinvar."

"Forty flags with their silver stars,
Forty flags with their crimson bars
Flapped in the morning wind."

"The dead had never groaned but twice."

"Here and there, like a dog in a fair."

TYPICAL AFFIRMATIONS OF HAND

Hand ac. ac. rel. 5 Commands.	Hand nor. ac. rel. 4 Limits.	Hand ex. ac. rel. 6 Mystifies.
Hand ac. nor. rel. 2 Protects.	Hand nor. nor. rel. 1 Defines.	Hand ex. nor. rel. 3 Supports.
Hand ac. ex. rel. 8 Opposes.	Hand nor. ex. rel. 7 Reveals.	Hand ex. ex. rel. 9 Demonstrates.

TYPICAL AFFIRMATIONS OF HAND

I.

"If every ducat in six thousand ducats were in six parts, and every part a ducat, I would not draw them; I would have my bond."

"'As God's above,' said Alice, the nurse,
'I speak the truth; *you are my child.*'"

II.

"Stand! The ground's your own my braves."

"I stand between him and your lawless band."

"Who touches a hair of yon gray head, dies like a dog!"

III.

"I pledge thee faith, my liege, my lord."

"All that I have, and all that I am, and all that I hope, in this life, I am now ready here to stake upon it."

"A hundred hands flung up reply,
A hundred voices answered 'I.'"

IV.

"The warfare is not *ended* at the Jordan."

"We must *restrict* this iniquitous traffic."

"He shall do this, or else I do *recant* the pardon that I late pronounced here."

V.

"Send us your prisoners by the speediest means, or *you'll hear of it.*"

"*Down*, therefore, and beg mercy of the Duke."

"Get thee gone, *but do it.*"

VI.

"There's ne'er a villian dwelling in all Denmark, but *he's an arrant knave.*"

"The body is with the king, but the king is not with the body."

"Have patience, gentle friends; I *must not read it.*"

VII.

"I denied you not."

"I said an elder soldier, not a better."

"Why fear not, man; I will not forfeit it."

VIII.

"I tell the gentleman I will neither give quarter, nor take it."

"I tell you, though you, though all the world, though an angel from heaven should pronounce it true, I would not believe it."

IX.

"*Honor* the charge they made."

"Here is the *steed* that saved the day,
By carrying Sheridan into the fight, from Winchester."

MISCELLANEOUS EXAMPLES.

"Thou hast *beset* me *behind* and *before.*"—Ps. cxxxix, 5.

"*Romans* conquered Rome."

"He shall be called, *Wonderful, Councillor, The Mighty God, The Everlasting Father, The Prince of Peace.*"—Isa., ix, 6.

"It is a *fact.*" Affirm with hand palm down, edge down, back down; with index finger, in heights from level of hips to the highest reach over the shoulder and explain the different shades of meaning.

“For ye *shut up* the kingdom of heaven against men.”
Math. xxiii, 13.

“*Woe unto you, Scribes and Pharisees, hypocrites.*

“So now ’twas seen of Appius,
When stones began to fly,
He shook and crouched and wrung his hands,
And smote upon his thigh.
*‘Kind clients, honest lictors,
Stand by me in this fray,
Must I be torn in pieces,
Home! Home! the nearest way.’*”

“For the Lord will go *before*, you and the God of Israel will be your *rearward*.”—Isa. lii, 12. Give it from the standpoint of one who looks back upon those whom he is protecting; and also from the stand-point of looking out upon their enemies: Give with one arm and hand, also with both.

“Ha! on your lives,
Let him not faint;—*rack him till he revives.*”

“Aye—down to the dust with them, slaves as they are.”

“Before the bill had been in the parlor window three days—three days, gentlemen, a being, erect upon two legs, and bearing all the outward semblance of a man, and not of a monster, knocked at the door of Mrs. Bardell’s house.”

“That night I was scourged for disobedience.”

“Envoys of Rome! To Lentulus and Gellius bear this message: ‘Their graves are measured.’”

CONDITIONAL ATTITUDES OF HAND

Closed tightly, clenched. 5 Conflict, struggle, Concentration of force.	Closed, thumb laid straight. 4 Power, self-possession.	Fingers and thumb crooked toward center. 6 Convulsion.
Drooping from wrist, Muscles relaxed. 2 Prostration, indifference. Insensibility.	Straight on wrist and partly open. 1 Calm, repose.	Sloping out from wrist, more open. 3 Approbation, tenderness.
Hand expanded, final joints of fingers con- tracted. 8 Exasperation.	Hand and fingers moder- ately expanded. 7 Animation, attention, earnestness.	Hand, fingers and thumb widely expanded. 9 Exaltation of passion.

The thumb leads in the conditional attitudes of the hand. Its extension in the breadths shows the measure of will, of sincerity, of confidence in the speaker. Its contraction in the heights shows the degree of mental concentration of mind, of determination. Its extension in the lengths shows the degree of animal sensibility or excitement.

CONDITIONAL ATTITUDES OF HAND

I.

"GIRT round with rugged mountains the fair Lake Constance lies."

"Up from the meadows rich with corn."

II.

Down fell that pretty innocent, as falls a snow white lamb."

"I pray you, give me leave to go from hence; I am not well; send the deed after me, and I will sign it."

III.

"'No, my child,' said old Nokomis; 'tis the smoke that waves and beckons.'"

"Sleep soft, beloved, we sometimes say."

IV.

"Where he could find the strongest oak."

"I have seen eloquence in the *iron logic* of Calhoun."

"And Tom Corwin could hold a mob in his right hand."

V.

"And then we thought on vengeance, and all along our van,

'*Remember St. Bartholomew*,' was passed from man to man."

"In this the dawn of freedom's day, there is a time to *fight* and pray."

VI.

"He strained the dusty covers close,
And fixed the brazen hasp.

*Oh, God! could I so close my mind,
And clasp it with a clasp.* (Both hands.)

"'They are lost,'" she muttered, "'boat and crew.'"

VII.

"Hear the sledges with the bells."

"I am to be queen o' the May, mother."

"Away! away! through the wide, wide sky."

VIII.

"I'm whipped and scourged with rods."

"Curse on him! will not the villain drown!"

"Oh, ye gods, must I endure all this?"

IX.

"Like a thunderbolt, the tigress sped, and the man fell
screaming."

"Ah! the eyes of Pauguk
Glare upon me in the darkness;
I can feel his icy fingers
Clasping mine amid the darkness,
Hiawatha! Hiawatha!"

MISCELLANEOUS EXAMPLES.

"Oh, Nathan, Nathan, what's a pig, that thou should'st
weep and wail."

"This namby, pamby, jelly-fish order of character."

"Escape my clutches now, sir, if you can."

"Peter the *rock*, out of Peter the *solution!*"

"And grasping in his hand,
The imaginary battle brand;
In face of death he dared to fling
Defiance to a tyrant king."

"Two wills, locking horns."

"Look, Giours on this pale, distorted face
And tell me what ye read,
These limbs convulsed, these fiery pangs,
These eyeballs hot and blear;
Ha! know ye not what they portend?
The plague! the plague is here."

"Famine, gaunt and ghastly famine, has seized a nation
in its struggling grasp."

"I will wring thy fingers pale in the gauntlet of my
mail."

"But when he saw the wonder of the hilt,
How curiously and strangely chased, he smote
His palms together and cried aloud,
'And if indeed, I cast this brand away
Surely a precious thing, one worthy note
Should thus be lost forever from the earth.'"

"Trust in God and *fight*."

"But the girl heard only the wind and tide,
And wringing her small, white hands she cried:
'Oh, sister Rhoda, there's something wrong
I hear it again so loud and long.'"

"And she springs and clasps it firmly,
'Curfew shall not ring to-night.'"

"She clasped her hands with a grip of pain,
The tear on her cheek was not of rain,
'They are lost' she muttered, 'boat and crew;
Lord, forgive me, my words were true.'"

"God bless the man who first invented sleep, . . .
But blast the man with curses loud and deep,
Whate'er the rascal's name, or age or station,
Who first invented, and went round advising
That artificial cut-off—early rising."

THE TORSO

“AND the rib which the Lord God had taken from man, made he a woman.”—Gen. ii, 22. “Not from the head, that she should rule over him; not from the feet, that he should trample upon her; but from his side, that she should be his companion; under his arm, that he should protect her; next his heart, that he should love her.”

The moral nature is central, not only psychologically but physiologically. “Of moral science,” says Mark Hopkins, “the phenomena are not only within us, but belong to that part of our nature which is special to us, and whose circle lies nearest to its central point.”

The torso, or trunk of the body, is the moral division of the organism, and exhibits, primarily, the love of the being, or self-interest. Like the other divisions of the organism, it expresses the being by its inflections, by its attitudes, and by its bearings. Its sub-divisions, or zones, become sympathetic points of touch for indicative gestures of the hand, according as our love of self is affected by conscientious, by affectionate, or by animal impulses. The touch of the hand upon these separate zones indicates the source of the moral affection, and the carrying of the hand away from any of them indicates an objective manifestation of that particular phase of self-interest. The torso, being the physical agent of the moral, volitional nature, should be, in all of its expressions, possessed and firm; for fugitive, unregulated motions show demoralization of will.

ITS ZONES.

Thoracic.—Mental, conscientious.

Shakespeare adopts this classification when he makes

Launcelot say, "My conscience, hanging about the neck of my heart, says very wisely to me."

"Am I to be *loaded with calumny*, and not suffered to resent and repel it?"

"The *interests of the soul* must be considered."

Epigastric.—Moral affectional.

"Oh! ever venerated shade of my departed father, look down with pity *upon your suffering son*."

"I know all about it; I have been in *love myself*."

Abdominal.—Vital, appetitive.

"On Peter's side rare oysters grew, and they *always made him sick*."

"Oh! *I die for food*; here lie I down and measure out my grave."

CONDITIONAL ATTITUDES.

Expunded.—Health, power, courage.

"I am a Roman citizen; I have served under Lucius Pretius, at Panormus."

"I know what was the majesty of Webster."

Contracted.—Pain, weakness, fear.

"I felt my heart bleed when that glance went."

"But one poor Tyrol maiden felt death within her heart."

Relaxed.—Indolence, prostration, insensibility.

"I know what it was to *melt* under the magnetism of Henry Clay."

"Rolled neck and croup over, *lay dead as a stone*."

"Help me, Cassius, or I sink."

RELATIVE ATTITUDES.

Leaning to object { Direct—vital, objective *attraction*.
Oblique—moral, subjective *attraction*.

"I see him, I see him; he's plunged in the tide;
His strong arms are dashing the big waves aside."

“And lo! from the heart of that far-floating gloom,
What gleams on the darkness so swan-like and white.”

Leaning *from* object { Direct—vital, objective *repulsion*.
Oblique—moral, subjective *repulsion*

“Do not presume too much upon my love, I may do that
I shall be sorry for.”

“Go, preach to the coward, thou death telling seer!
Go, preach insurrection to men like these.”

Leaning *before* object { Direct—*self-surrender, humility,*
shame.
Oblique—subjective, half-hearted,
humility, etc.

“‘Give back the boy, I yield’ he cried!”

“O wise young judge, how I do honor thee.”

“Most high, most mighty, most puissant Cæsar, Metellus
Cimber throws before thy seat an humble heart.”

INFLECTIONS.

Up and down.—*Despair of the vulgar, weak or aged.*

“O lauk, oh dear, my heart will break!”

“Begar! here’s Monsieur Tonson come again.”

“He’s sinking! he’s sinking! *O what shall I do.*”

Side to side.—*Carelessness, indifference to consequences.*

“Right through the line they broke.”

“Anywhere! anywhere out of the world.”

Twisting motions.—*Childish impatience, chaos of will.*

“‘I am exceedingly sorry, ma’am,’ said Mr. Pickwick,
bowing very low. ‘*If you are, sir, you will at once leave the
room,*’ said the lady.”

“You want to see my Pa, I s’pose.”

“‘Twas she herself, sir,’ sobbed the lad.”

MISCELLANEOUS EXAMPLES.

"Conscience is the high priest of the soul and officiates *in the holy of holies.*"

"I would look in purple pall, from my lattice down the wall,
And throw scorn to one that's there."

What is it that gives their force to the metaphors in the following incident: A clergyman visiting Dr. Bushnell at Hartford, became enthusiastic over the push of Chicago churches. "Yes," remarked Dr. Bushnell, but is not the religion of such churches apt to be too much below the *elbow?*" "Possibly," said the other, "but at the same time you will admit that it is sometimes too much above the *eyebrows.*"

"God be merciful to me, a sinner."—Luke xviii., 13.

"Which is Christ *in* you the hope of glory."—Col. i., 27.

"When I was about thy years, Hal, I was not an eagle's talon in the waist; I could have crept into any alderman's thumb-ring: A plague of sighing and grief! it blows a man up like a bladder."

"Send danger from the East unto the West,
So honor cross it from North to South,
And let them grapple. O, the blood more stirs
To rouse a lion than to start a hare!"

Brabantio—"My daughter! O, my daughter!"

Seignior—"Dead?"

Brabantio—"Aye, to me."

Othello—"Most potent grave and reverend seigniors."

"Why, how now, Adam, no greater heart in thee? Live a little; comfort a little; cheer thyself a little. Thy conceit is nearer death than thy powers."

THE HEAD

LIKE the other divisions of the body, the head is expressive, as a whole, by its inflections, by its attitudes, and by its bearings. Inflections, attitudes or bearings, beyond what is demanded for harmonic poise, show that one has "lost his head," as the saying is, and that the being is surrendered to an uncontrolled impulse, from the moral, the intellectual, or the vital nature. They show that the rational, the guiding power of being, which is symbolized by the head, has lost control of the body, and that nature rushes *headlong* in whatever direction the sensibilities may indicate.

The head has its active and its passive centers of manifestation. The eyes and the eyebrows are the active mental agents; the nose and the cheeks, the moral; the mouth and the lower jaw, the vital. The passive centers are: the forehead and ear the mental, the top of the head the moral, the back of the head the vital. These passive centers become points of touch for the hand, by which are indicated the analytical, the conscientious, or the executive action of the brain.

When Hamlet says, "About my brain!" he taps his forehead, for he means to tell that part of his brain, the ideational center, to be about it, and invent some plan to catch the king.

When he says, "Oh, what a rogue and peasant slave am I!" he touches the top of his head, the conscientious, moral section, for he is ashamed of his past thinking. When he is suddenly surprised and shocked by the appearance of the ghost, and exclaims, "Angels and ministers of grace defend us," one hand very justly seeks the vital center at the back of the head.

In Carleton's "Schoolmaster's Guests," when the four good district fathers "gave the *consent* that was due," he describes them as scratching their heads. The point for this touch would be in the temporal region, about the ear. Their brains were not formulating any decision, but simply giving "consent," hence the hand would seek that section which lies between the constructive brain in front and the instinctive vital action of the cerebellum.

"Let discretion be your tutor." If doubtful about the planetary spheres being inhabited, you say, "Yes, I think it is inhabited," and scratch the head, it is not certain which sphere you are perplexed about.

So a touch upon the cheek or the nose or the chin indicates sympathy with a different species of mental activity in each case.

In the painting, "Choosing the Casket," Portia stands, watching Bassanio, with the right hand touching her cheek.

So in the balcony scene of *Romeo and Juliet*, "See how she leans her cheek upon her hand."

It is said to have been the habit of Byron in thinking out his compositions to rest the back of his head upon the palm of his hand. This position certainly harmonizes well with the sensuous abandonment of his thought. If he had been perplexed about the form of his expression he would have been disposed to rest the side of the head upon a closed hand. If some thought or fact eluded his memory he would have been likely to drop the head forward and bring the hand to the front of the head somewhere between the brows. I have seen a prominent public speaker, when for the instant the next head of his discourse failed to recur to his mind, quickly bring the thumb and fingers across the brows, as if to pick the thought out of his brain.

ATTITUDES OF HEAD

Forward and laterally toward auditor or object. 5 Favorable reflection.	Inclining forward. 4 Reflection concentration, judicial scrutiny.	Forward and laterally from auditor or object. 6 Suspicion, jealousy.
Inclining laterally toward auditor or object. 2 Trust, tenderness, honorable regard.	Erect and natural. 1 Calm repose, indifference.	Inclining laterally from auditor or object. 3 Distrust, egotism, sensual regard.
Backward and laterally toward auditor or object. 8 Abandon, confidence, exalted trust.	Inclining backward. 7 Exaltation, vehemence, explosion.	Backward and laterally from auditor or object. 9 Pride, exclusiveness, scorn.

ATTITUDES OF HEAD

I.

"It is not work that kills men, it is worry."

"To him who in the love of Nature holds communion with her visible forms."

II.

"Well, honor is the subject of my story."

"We all expect a gentle answer, Jew."

III.

"I blame you not for praising Cæsar so; but what compact mean you to have with us?"

"We two are the greatest folks here to-day."

IV.

"I am debating of my present store."

"To be, or not to be, that is the question."

V.

"*Thought* the young men, 'tis an *angel* in Mary Garvin's stead."

"And nodded obliquely, and muttered, '*Them 'ere is my sentiments tew!*' And *scratched their heads*, slyly and softly and said, '*Them's my sentiments tew.*'"

VI.

"*Thought* the Elders, grave and *doubting*, she is papist born and bred."

"Look here my lad; that's all very fine, but it won't do here—"

VII.

"Turn, turn thou traitor knight;
Thou bold tongue in lady's bower,
Thou dastard in a fight."

“And lifting high his kingly forehead,
He would fling the haughty answer back,
I am, I am the king.”

VIII.

“And see! in the far distance shine out the lights of home.”

“To thee, O God, I lift my soul.”

IX.

“False wizard, avaunt.”

“He only shrugged his shoulders, with a kind o’ grin, as much as to say, ‘I’m too old a bird to be caught with that kind o’ chaff.’”

MISCELLANEOUS EXAMPLES.

A prominent actor is posed in his pictured advertisements with head inclining forward and away from the point at which he is looking, left arm bent and forefinger bent and resting on right of chin, right arm bent and hand supporting elbow of left arm; while the weight is borne on the right foot back.

Give significance of all the agents in the posture.

What attitudes of head will suit the following sentences from John ix:

“Master, who did sin, this man or his parents?”

“Is not this he that sat and begged?”

“This man is not of God, because he keepeth not the Sabbath day.”

“How can a man that is a sinner, do such miracles?”

“Dost thou believe on the son of God?”

“Are we blind also?”

INFLECTIONS OF THE HEAD.

Forward and upward.—Interrogation, hope, desire.

“Must I budge, must I observe you?”

“And bade the lovely scenes at distance, hail.”

"Oh! for a closer walk with God."

Forward with chin lowered.—Doubt, reproof, despair.

"Are you *sure*?"

"Don't flirt *too far* with the bonny lads."

"Are my teachings *all* in vain?"

Forward with a nod.—Confirmation, assent, affirmation.

Psychologists have assumed that this way of saying yes was acquired by babies in reaching out to take agreeable things into the mouth, and that the sidewise, negative motion arose from the attempt to keep disagreeable things out.

"Aye, sir, for three months."

"Do you confess the bond? *I do*. Then must the Jew be *merciful*."

Backward with upward jerk of chin.—Exaltation of self, sudden contempt, disagreement.

"No matter how I look, I yet shall ride in my own chariot, ma'am."

"Twenty fiddlesticks!"

"Squints? a red-haired girl? Zounds, no!"

"Virtue! a fig."

Straight forward with violence.—Threat of resolute man.

"Villain, be sure thou prove my love a ——."

Straight backward with violence.—Affront, insult, threat of weak man.

"Why, blockhead, are you mad?"

"Dost thou not suspect my place?"

From one shoulder to the other.—Impatience, regret, grief.

"O, what a rogue and peasant slave am I."

"O, now, forever farewell the tranquil mind."

"But not,—not the six hundred."

From side to side.—Negative, refusal, denial.

“I can not find it, ’tis not in the bond.”

“Oh no, I don’t, it was a most disagreeable one.”

Obliquely downward.—Affirmation with negative exception.

“*O you are well tuned now!* But I’ll set down the pegs that make the music, as honest as I am.”

MISCELLANEOUS EXAMPLES.

“‘Ho! ho!’ she muttered, you’re brave to-day,
But I hear the little waves laugh and say,
The broth will be cold that waits at home,
For it is one to go but another to come.’”

“All they that see me laugh me to scorn, they shoot out the lip, they shake the head, saying, ‘he trusted on the Lord that he would deliver him, let him deliver him, seeing he delighted in him.’”—Ps. xxii, 7, 8.

“Some said, this is he; others said, he is like him; but he said, I am he.”—John ix, 9.

“That good little Jackdaw,
Gave the ghost of a ‘caw,’
As much as to say,
‘Don’t do so any more.’”

BEARINGS.

The bearings of the head express the significance of the attitudes which they happen to represent, and as a bearing is a fixed attitude, of course no one of them can express all the relations which the head is designed to express. The natural bearing of the head is in harmonic poise with the rest of the organism, and since the head is the first agent in the demonstration of active being, its bearing should change with the ever varying needs of such demonstration.

THE EYE

THE eye as an agent of expression, is composed of the eyeball, the eyebrow, the upper and the lower lid. Each of these agents has its functional relation to the mind's action. The eyeball simply shows the *direction* of the mind's attention, whether it is subjective or objective, whether fixed upon an object or upon a mental image of that object, *viz.*, upon a subject. When objective it turns toward the object, when subjective it turns away. The eyebrow is the mental thermometer and shows the conditional *intensity* of the mind's action. When excentric or raised it registers passion excitement of mind; when accentric or lowered it registers concentration of mind.¹ The section of brow nearest the nose is the vital division, the center the normal, and the outer section the mental.

The upper lid shows the relation of the will to the mind's action. As the eyeball shows *involuntarily* the *direction* of the mind's action, so the upper lid shows *voluntary acceptance* or *rejection* of that directive action. A depression of the lid from midway between the pupil and the top of the iris signifies a greater voluntary withdrawal of the mind from the object and fixing it upon the idea, while raising the lid from the same point signifies a voluntary surrender of the mind to the direction of its activity.

The greater the elevation the more complete the surrender of the will to passion excitement of mind.

¹ Aurists tell us that the hearing is more acute when the eyebrow is lifted. This harmonizes with the fact that in intense concentration of mind, all the avenues by which the soul goes out to receive impressions, *viz.*, the eyebrow, the eyelid, the ear, the hand, etc., tend to close.

The lower lid shows sensitiveness of the mind's activity; when normal, it shows mind calmly active, when raised shows mind sensitive, when lowered shows mind insensible, dead. The inner corners raised show sensitiveness to painful thought, the outer raised, sensitiveness to pleasurable thought.

The eye and the hand are parallel instead of opposed, both in the conditional and in the relative attitudes. A closed hand goes with a depressed eyebrow, and an open hand with the open brow. The palm of the hand toward the earth expresses subjection of image, object or idea to self, just as does the depression of the eyeball. Therefore, unless ambiguity is intended, the attitudes of the *eyeball* should correspond to the *relative* attitudes of the *hand* and the attitudes of the *eyebrow* to the *conditional* attitudes of the *hand*.

A further parallelism exists between the attitudes of the eyebrow and the pitch of the voice. The growl goes with a lowering brow and the scream with an open brow. It is desirable in practicing the different attitudes of eyebrow to allow the voice to interpret the shades of mental intensity outlined in the chart and also to give the corresponding conditional attitude of hand. But inasmuch as "the eye sees not itself but by reflection by some other thing," it is necessary for the pupil to practice the face charts before a mirror until some control is gained over the separate muscles. This will be found to be slow work, as every face which is at all matured has already developed a few muscles and left the others almost atrophied from disuse. Owing to the difficulty of the pupil determining the right effort in class drill, but few sentences have been given for the face charts.

ATTITUDES OF EYEBALL

Eyeball depressed and turned to object. 5 Exaltation of self in casual regard of object.	Eyeball depressed midway between the two corners. 4 Subjection of object or idea to self.	Eyeball depressed and turned from object. 6 Exaltation of self in casual attention to subject.
Eyeball turned to object, neither raised nor depressed. 2 Casual regard of object.	Eyeball calm, midway between the two corners. 1 Neutral.	Eyeball turned from object, neither raised nor lowered. 3 Casual attention to subject.
Eyeball raised and turned to object. 8 Subjection of self in casual regard of object.	Eyeball raised, midway between the two corners. 7 Subjection of self to object or idea.	Eyeball raised and turned from object. 9 Subjection of self in attention to subject.

ATTITUDES OF EYEBROW

Ex. and ac. lowered. 5 Timid reflection.	Ac. of brow lowered. 4 Timid, weak mind.	Ex. raised, ac. lowered. 6 Pain, agony, mental distress.
Ex. of brow lowered. 2 Calm reflection.	Brow normal. 1 Serenity of mind.	Ex. of brow raised. 3 Anxiety, calm suffering.
Ex. lowered, ac. raised. 8 Rage, fury, madness.	Ac. raised. 7 Imagination, superciliousness, suspicion.	Ex. and ac. raised. 9 Terror, fear, dismay.

Excentric — section of brow nearest the nose.

Accentric — section of brow farthest from nose.

ATTITUDES AND INFLECTIONS OF EYEBROW

“INDEED!” as used by Iago in Othello. Practice this in No. 1, 3, 7.

Iago.—“Honest my lord.”

“Then Satan answered the Lord and said, ‘Doth Job fear God for *naught*.’” No. 7.

“Are we blind also?”—John ix, 40.

Ask this question by lifting the whole brow, by lifting the inner section and also by lifting the outer section, and note the significance. Which is the right one for the passage in its connection?

First grave digger (Hamlet).—“Is she to be buried in christian burial that willfully seeks her own salvation?” No. 2.

Second grave digger (Hamlet).—“I tell thee she is. The crowner hath sat on her, and finds it christian burial.” No. 4.

“Yea, hath God said that ye shall not eat of *every* tree of the garden.” No. 7.

Iago. “I bleed sir but I am not dead.” No. 8.

Shylock. “The villainy you teach me I will execute.” No. 8.

Queen. “To whom do you speak this?” No. 2.

Hamlet. “Do you see nothing there?” No. 3.

Queen. “Nothing at all; yet all that is I see.” No. 1.

Hamlet. “Nor did you nothing hear?” No. 6.

“Here is Messieu Tonson come again.” No. 9.

Macbeth. “I’ll go no more. I’m afraid to think on what I have done. Look on’t again, I dare not.” No. 9.

ATTITUDES OF UPPER EYELID

Lid completely shut. 5 Weariness, sleep, death.	Lid lowered to edge of pupil. 4 Voluntary withdrawal of attention from object to idea.	Lid half covers pupil. 6 Voluntary concentration of mind.
Edge lowered to top of pupil. 2 Rejection of object by will.	Edge of lid in center of iris. 1 Calm attention.	Edge raised to top of iris. 3 Animated attention.
Edge raised to top of iris. 8 Passional tendency of mind.	Edge raised slightly above iris. 7 Voluntary surrender of mind to object of excitement.	Edge raised to highest point above iris. 9 Complete surrender of will to excitement, madness.

THE NOSE

As the hand moves toward the outer verticals in exercising its sense of touch for the guidance of the mind, and towards the inner verticals to await the mind's consideration, and as the eyeball turns toward the outer verticals with its optical sense of touch, in objective attention, and reverses in subjective attention; or else with eyeball fixed upon object, shuts off this objective touch by closing the upper eyelid, so the nose and mouth have, through their functional species of touch, the same acceptive and rejective means of manifesting objective and subjective attention. The nostrils expand in objective detection, and contract in subjective reflection; the mouth expands in vital, objective uses, and closes in discriminative, subjective uses. All these guiding senses which have their primary use in the development and preservation of being have their secondary uses in the expressive manifestation of being.

ATTITUDES OF NOSE

Nostrils contracted, nose wrinkled between brows. 5 Hardness and aggression; hate.	Nose wrinkled transversely between brows. 4 Aggression.	Nostrils expanded, nose wrinkled between brows. 6 Passion and aggression; fury.
Nostrils contracted. 2 Hardness, cruelty.	Nostrils at rest. 1 Indifference.	Nostrils dilated. 3 Excitement, sensibility.
Nostrils raised and contracted. 8 Sensuousness and hardness, contempt, despising.	Nostrils raised. 7 Sensuousness, lasciviousness.	Nostrils raised and expanded. 9 Sensuousness and passion; scorn.

THE MOUTH

THE mouth and lower jaw are the vital subdivision of the mental zone, and each expresses a particular phase in the vital energies of the mind. The lower jaw expresses *executive* energy of mind. The lower lip *energy* of *will* in mind, the upper lip *sensitive* mental energy.

We stiffen and project the lower jaw in biting and in all those fierce animal passions, which uncontrolled by the moral nature, would end in biting and scratching. The word sarcastic is an etymological record of this fact. It is that uncovering of the canine tooth which shows a disposition to tear the flesh. Animalism projects the jaw and lays the lips back from the teeth, while moral restraint upon this nature stiffens the lower lip and holds back the jaw. This conflict is powerfully depicted in Othello: "Alas, why gnaw you so your nether lip? Some bloody passion shakes your frame; these are portents." The flabbiness and grossness of the mouth after generations of sensual indulgence, especially in the use of intoxicants, is another sad record of this law. The *will* having exercised no control upon the appetite the fact is recorded by a want of firmness in those special muscles which execute that side of the being.

This manifestation of will in the lower lip sometimes leads to an offensive mannerism of speech, heard in a smack of the lips at the pauses. This is most likely to occur in people of strong wills or opinions, and when the speaker is not quite sure of the next thought. The lips shut firmly in the concentration of mind to seize the next thought, and when this is done the jaws separate to utter

the new thought before the lips are relaxed; and this occasions the explosion.

This executive and non-executive use of the mouth and jaw is further shown from its use in tasting.

In tasting sweet things, we close the mouth firmly and press the tongue against the roof of the mouth so as to prolong the sense of sweetness and enjoyment. In tasting bitter things we reverse this action by dropping the jaw and separating the tongue as much as possible from the roof of the mouth. Hence, the tasting touch of the physical being comes to represent the pleasurable or the disagreeable tastes of the spiritual being.

The muscular adjustments are the same in kind for pleasurable, refined and discriminating exactness of *tone*.

For that which gratifies and pleases the mind we compress and purse up the mouth, while for the nauseating and disagreeable we drop the jaw and give a rejective grimace.

The rejective grimace of the mouth, expressing dislike, amounting almost to nausea, is referred to by Hamlet, when rebuking the courtiers, Rosencrantz and Guildenstern, for toadying to the king by wearing his miniature; "It is not very strange; for my uncle is King of Denmark, and those that would make mows at him while my father lived, give twenty, forty, fifty, an hundred ducats apiece for his picture in little."

The Chicago *Tribune* of July 12th, 1890, says of James Maxwell, the murderer, that during the questioning of his accomplices who had confessed, "Maxwell's eyes bulged out; *his lips were wide apart*, his hands opened and shut as one in a fit."

In the picture, Christ before the Doctors in the Temple, the mouth of one of the doctors is represented in the fifth attitude of the chart.

ATTITUDES OF MOUTH

Closed, corners lowered. 5 Firmness and disapproval, discontent.	Slightly open, corners lowered. 4 Abandon and disap- proval, grief.	Open, corners lowered. 6 Astonishment and disap- proval, horror.
Firmly closed. 2 Firmness.	Slightly open. 1 Abandon, suspense.	Completely open. 3 Astonishment.
Closed, corners raised. 8 Firmness and approval; agreement.	Slightly open, corners raised. 7 Abandon and approval, joy.	Open, corners raised. 9 Astonishment and ap- proval, laughter.

GRAMMAR OF ACTION

“GRAMMAR is the *logic* of *speech*, even as logic is the *grammar* of *reason*.”—Trench.

The grammatical laws for manifesting being are the same, whether that manifestation be by word, by gesture, or by tone.

Our verbal Parts of Speech are manifestations of Being in symbols of the mental order. They are *parts* of speech, because each is a partial manifestation only of the speaker. The manifestation of the whole speaker requires a full use of the different parts of speech, just as the manifestation of the whole speaker by gesticulative motion requires a coöperative motion of the different parts of the speaker's organism. It is this coöperative and logical relation in the symbols of manifestation which constitutes the grammar of verbal, of gesticulative, and of tone language.

LAW OF MOTION.

Motions toward the individual centers of the organism assert action of being on the mental side; motions away from these centers, assert action of being on the vital side; motions around these centers, assert action of being on the moral side. The centripetal is the directive and regulating form of organic motion; the centrifugal, the dissipative, and distributing form; the concentric or normal, the preservative and harmonizing form.

LAW OF EXTENSION.

Extension of gesture in any direction is in proportion to the surrender of will in the activity.

LAW OF DIRECTION.

In the extension of gesture to the three dimension of space,
Heights, measure mental condition.
Breadths, measure moral condition.
Lengths, measure vital condition.

LAW OF SEQUENCE OR PRIORITY.

The successive order for the movement of different agents of the organism depends upon the relative nearness of that agent to the mental, the directive center of the organism. The general order is, look, gesture, speech; the specific order is, ear, eye, face, arms and hands, torso, limbs.

LAW OF FORCE.

The force of being as expressed in active motion is, in nature, in an inverse ratio to its conscious exercise. In it should be in direct ratio to its conscious need. Conscious strength assumes weak attitudes, conscious weakness assumes strong attitudes. Bashful people when compelled to act are apt to overdo. True greatness is modest in bearing; false greatness is bold and presumptuous.

LAW OF FORM.

Straight form is vital.
Circular form is mental.
Spiral form is moral.

LAW OF OPPOSITION.

The Law of Motion and the Law of Direction unite by opposition of agents. The motion of two or more agents in the heights, in the breadths, or in the lengths are in opposite direction. Arm opposes arm, leg opposes leg, the sections of the body and of the arm oppose each other.

In walking the arm swings parallel with the leg of the opposite side. This makes its direction opposed to that of the arm on the other side and to the leg of the same side. Arm and leg on the same side of the body, therefore, move simultaneously in opposite directions and successively in the same direction. Conversely, arm and leg on opposite sides of the body move simultaneously in the same direction and successively in opposite directions. The hand opposes the head, the forearm opposes the torso, the shoulders oppose the hips. The exceptions to this law of opposition seem to be in the eyebrow, the hand and the pitch of the voice, for which see page 110.

LAW OF ALTITUDE.

The ordinary statement of this law is that positive assertion rises, and negative assertion falls. The meaning seems to be that the positive degree of assertion is not reached until the arm rises to the level of the shoulder.

Grading from the level of the shoulder, the negative and the positive degrees of this assertiveness are given as probability, possibility, improbability, negation; impossibility, for the descending grades; and evidence, certainty, absolute truth, as the ascending grades. The law, apparently, is the coördination of the Law of Extension with the Law of Direction; just as the Law of Opposition is the coördination of the Law of Motion with the Law of Direction. The energy of will lending itself to the different states of being occasions these degrees of altitude, in the heights' direction in the breadths' direction or in the lengths' direction.

LAW OF REACTION.

"Every object of agreeable or disagreeable aspect which surprises us makes the body recoil. The degree of reaction should be proportioned to the degree of emotion, caused by sight of the object."

An electric shock applied to the bits, by means of a wire inside the reins, so surprises a runaway horse that he stops at once.

Action and reaction are equal in the passional as well as in the physical world. Every emotion in its climax reacts to the opposite. Exploded passion tends to prostration, and repressed passion inclines to explosion. Ranting is an explosive reaction without any preceding concentration to warrant it.

LAW OF VELOCITY.

Velocity is in proportion to the mass moved and the force moving. Spartacus needs a slower action and utterance than the May Queen. The May Queen sick, moves and speaks slower than the May Queen well. The shorter and lighter the member of the organism moved the faster will be its motion. The grander the passion, the more majestic the motion; and the lighter the emotions, the more trivial the action.

VOICE

THE VOICE

THE voice in its tonal character reflects the vital nature. Organic vigor or organic weakness, are revealed by it, regardless of the speaker's will. It is the executive agent for projecting the activities of being beyond the circle of its immediate environment. As might be expected, the guiding, the impelling, and the sustaining powers of being, all combine in its operation, and each power has its separate set of executive agents. One of the chief difficulties of vocal execution comes from confounding the functions of these different agents. The work of one set of agents is often put upon another, but always to the great detriment of the agents themselves, and with great loss of effective power. In the normal production of tone we find the vocal agents of impulsion all operated from the moral centers of the organism, the sustaining agents from the vital centers, and the guiding agents from the mental centers. Curiously enough the neck where the special organ of voice is located is neutral ground. It belongs neither to the vital, to the mental, nor to the moral territory. Whatever executive energy, therefore, is required for the impelling, the sustaining, or the guiding control of the voice, does not have its conscious application in the region of the neck. One of the first as well as one of the last things to be remembered in regard to the operation of these agents is that all the distinctive uses of the voice require no conscious effort at the throat. As in other physical exercises the aim should be to acquire flexibility, strength and poise.

RELATION OF AGENTS TO STATES OF BEING.

As there are three grand divisions of the organism for manifesting the life of being in *action*, so there are three distinct and separate agencies for manifesting the same in

tone. These three agencies are the lungs, the larynx and the mouth; or a motor agency, a vibrating agency and a reverberating agency. The motor agent, the respiration, represents the vital nature giving strength to the tone; the vibrating agent, the larynx, represents the mental nature giving flexibility to the tone, and the different shapes of the cavity of the mouth and pharynx, the resonator, represent the moral nature, giving poise or grace to the tone.

MODES OF RESPIRATION AND THEIR RELATION TO TONE.

Clavicular Respiration in which the thoracic or upper section of the chest is the most active, gives a tone light in volume, weak in force, and abrupt at the opening. Such a tone will serve for conversation or for didactic discourse in a small room; but when impassioned utterance is attempted by increasing the energy of this mode of respiration, the effect is disastrous both to the speaker and to the speaking. The effect upon the speaker is exhaustive in the extreme, and if the speaking be frequent and long continued, the inevitable result is pain in the upper chest together with congestion of the larynx and its contiguous parts. The effect upon the speaking or singing is to render the expression hysterical, convulsive and feeble,—the expression of mental excitement, without adequate moral purpose or physical support.

Diaphragmatic or Costal Respiration where the epigastric section of the chest is most active and where the ribs have fullest play, gives the largest supply of breath and allows the muscles which regulate the expiration to work at their best advantage. The inspiration should be deep, and the expansion of chest should begin by setting the diaphragm, as in holding the breath, then broadening the back at the bottom of the lungs as much as possible. The expiration should be given by holding the diaphragm set, relaxing the back and at the same time flattening the abdomen.

By this mode of respiration the *volume* of tone can be regulated by the relative fullness of the inspiration and

expiration, the *loudness* of tone by increasing or by diminishing the expiratory effort, and the expressive form of this loudness, the *stress* of tone, by applying (at will) the maximum strength of expiration on the initial, the middle or the final part of the tone. The point to be especially guarded in this mode of respiration, is to begin each inspiration by setting the diaphragm as in holding the breath, and to retain this sensation until the expiration is completed by contracting the abdominal muscles and flattening the abdomen. Otherwise, the action of the diaphragm in its functional exercise of vital respiration will assert itself and *relax* in expiration; whereas in its functional exercise for regulating the flow of breath for vocal purposes, it should not relax until the expiration is *completed*. This is simply another case of the opposition of agents; the opposition by which breath is poised and controlled. But the sensation of holding the breath back instead of expending it must be retained throughout the propulsive effort of the abdominal muscles, or the rush of breath against the vocal chords will derange their opposition, their approximation, and produce impure tone. This point is vital and should be practiced until it is under thorough control. When tone is properly produced, it feels as if the tone was something distinct from the breath; the product of energy in breath control rather than the breath itself. If the breath escapes in a stream, if it will puff out a lighted match, held two or three inches from the mouth, the poise is imperfect.

Abdominal or Vital Respiration, in which the abdomen is the most active section of the torso, is performed mainly by the diaphragm which contracts in inspiration, pressing the abdominal contents downward and forward, and relaxes in expiration. This is the automatic respiratory action which is presided over by the vital nature, and which goes on continually with an energy in exact proportion to the physical needs of the organism. In sleep it is slow and gentle, according with the reduced circulation and muscular enervation. In vigorous exercise it is strong and full to meet the requirements of a rapid aëration of the blood and to supply the needed energy. It will be seen, therefore,

that this mode of respiration is preëminently physical. It may be employed accordingly in the production of tone, when the physical being is the thing to be expressed, and when sudden and powerful effects are needed. It is not, however, the mode of respiration for artistic and poised expression. It is too violent and jerky, and if sustained and vigorous tones are attempted by the voluntary contraction of the abdominal muscles, the diaphragm is likely to relax and allow the ribs to be pressed outward by the abdominal contents, which of course would reduce the pressure upon the lungs. This may be obviated by contracting the diaphragm at the same time with the abdomen; but unless this control of the diaphragm has been first learned by the practice of diaphragmatic respiration, it is much more likely to relax and leave the tone without adequate breath support.

Inasmuch as the primary use of this mode of respiration is the aëration of the blood, a violent practice of it in breathing exercise without a corresponding demand for blood in the rest of the muscular system is apt to induce giddiness. Breathing exercises, therefore, should be taken mainly in the diaphragmatic mode and then it becomes easy to combine the two for strong physical passions.

THE LARYNX AND ITS RELATION TO TONE.

The distinctive function of the larynx, the vibratory agency of voice, is the exhibition of thought in tone. This is performed mainly by the pitch of the tone, and the pitch of a tone depends upon the rate of vibration in the cords. The more rapid the vibration the more acute the pitch and the more acute the mental distinction which is revealed. Heights are mental in the grammar of tone as well as in the grammar of action; and hence we have the subjective condition of the mind revealed by the key note of utterance and the objective relation revealed by the relative pitch of emphasis. Emphasis above the key belongs to those ideas which have the greater mental importance, and emphasis below the key to those of lesser mental importance. In the Delsarte phraseology, positive assertion rises (above the key level). Negative assertion falls (below it). The

most natural and the most rational mode of marking distinctions of thought, therefore, is by a fitting melody of sentence or of song. A dead level of tone suggests a dead level of meaning. Expressive thought demands distinctive summits of tone. The method by which this change of pitch is accomplished, however, differs essentially from that employed in the respiratory process. There we form a visual image of the muscular effort to be made and then will its accomplishment. Here we form an image to be sure, but not of a muscular effort. The image in this case is an audible one, so to speak; an imaginary tone presented to the ear and not an imaginary effort which can be seen. We will, whatever pitch or purity or power of tone, we have first conceived and presented in imagination to the ear, and this thought coördinates the muscles of the larynx by which the act is executed. Any image of muscular action at the larynx is worse than so much energy thrown away, for it acts directly as so much thrown *in* the way. It interferes with the normal process.

First, think the tone you want and then call for it, making no effort at the larynx. The only proper places for effort are in the muscles of respiration and in the muscular adjustments for tuning the resonance chambers; and when these efforts become properly coördinated by practice, the whole process becomes automatic and the production of tone a mere willing of the thought.

THE MOUTH AND ITS RELATION TO TONE.

The vibrations of the vocal cords give sonancy to breath, and the cavity of the mouth and pharynx gives *re*-sonance or added sound. This added sound may be in con-sonance, in harmony with the fundamental tone of the larynx, or it may be in dis-sonance, in discord. When the added *the over-tones*, are in the right order and strength, the voice is clear and firm; when they are in disorder the tone lacks in resonance. To secure this resonance and strength, the muscles which bind together and unify the mouth, the larynx and the chest must be adequately and proportionately strung. The vibrating cords must be brought into firm connection with the sounding boards.

H

A piano once tuned will remain so for a considerable length of time, but the human voice has to be retuned every time it is used. Not only do the vocal cords themselves undergo variations in adjustment and tension for every tone, but the whole larynx has to be restrung to its bony supports.

It is by the right management of the muscles which give this external support to the larynx that the mouth or resonator is attuned and the vibrations of the vocal cords made sonorous. The muscles which give this support radiate from the hyoid bone, to the chin, to the breast bone, to the back of the head, and to the hard palate. These points, therefore, become *tuning-pin* points, as it were, for muscular efforts in attuning the voice to the utterance of the different states of being.

But like all the other agencies of moral manifestation, this muscular effort must result in a poise or balance about some center. This center is the hyoid bone. At *this* point there should be no conscious effort. The antagonist muscles which radiate from this bone to the different points mentioned, all pull upon it with a *continuous*, though not with a *uniform* force; while the bone itself changes its position in accordance with the needs of the tongue in its articulative motions.

In a general way the muscular action by which this tuning is performed and the tone placed, may be compared to the action of the driving and of the check-reins by which a horse's head is controlled. The pull upon the bit corresponds to the tension at the chin; the pull upon the rings of the martingale to the tension at the breast-bone, and the pull of the driver's hands, to the tension at the back of the head. The pull of the check-rein upon the bit corresponds to the tension at the lips. The pull upon the rings or swivel at the side of the head, to the tension upon the palate. The pull upon the saddle-hook, to the tension at the back of the head.

A good general effort for coördinating these resonator muscles is to try and bring the chin, and the back of the

neck at the base of the brain, and the breast-bone at the point of juncture with the collar bones into the same vertical plane. Imagine that this can be done by pushing the chin backward toward such a plane, the breast-bone downward in it and the back-top of the neck upward and forward toward it. The result should be, not the actual sinking of the breast-bone, but rather the elevation of it. The muscles radiating from the hyoid, the tongue bone, pull the chin backward and the sternum, the breast-bone, upward, but all these acts are coördinated and unified by the vertical plane image.

The falsetto tone lifts and tenses the palate. If, then, a light and high falsetto tone be taken in conjunction with the vertical plane efforts, the right coördination of these resonator muscles will be found. Having found it, try and reproduce the same coördination at the middle and the lower pitches. Success in this will be evidenced by a slight sensing of the vocal vibrations in the front roof of the mouth and in the bridge of the nose.

In the upper tones, the tension upon the lips and palate is relatively the stronger; and in the lower tones the pull upon the chin, the breast-bone and back of the head is the stronger; but in *all* tones the pull upon the roots of the tongue, the hyoid bone, is *balanced* and easy, so that the tone seems to be blown *through* the larynx and not *from* it.

It is the lack of balanced effort in these different sets of muscles which gives the various species of impure tone. Under *Quality of Tone* I have tried to show the combination which is the occasion of each quality.

The stiffening of the jaw by contraction of the biting muscles is so instinctive for other physical exertion, that great care is needed or it will assert itself when trying to push the chin back and interfere seriously with an easy production of tone. This can be avoided and the relaxation of the masseter muscles recognized by dropping the jaw, as in laughter, whenever force is applied to the other muscles, in the vertical plane image.

The shoulder blade, like the hyoid bone, is simply held

in place by muscles, and if pulled upon from the top, as it is by the back of the neck effort, must be resisted by the antagonist muscles which run from its lower border or it will be pulled out of place. This is just what takes place in the contraction of the expulsive muscles of respiration, part of which run from the shoulder blades to the ribs and from the ribs to the pelvic bones at the bottom of the torso, the sustaining center of the organism.

It will, therefore, be seen how the muscular efforts for producing tone, coördinate the three agencies into one united effort by which we simply will the preconceived tone in all its diversity of attributes and shadings. When this habit is secured the rest is but a matter of careful thinking and continuous practicing; and until this is secured the practicing will result in an immense waste of tissue and the tone be inexpressive and unreliable.

RELATION OF VOCAL ELEMENTS TO STATES OF BEING.

The elements by which the activities of being are expressed in voice are the same as the elements for expressive *action*. The *inflections* of voice express passing activity of being. The *attitudes* of voice, in force, in pitch and in all the other attributes of tone express the spiritual, the subjective *condition*, or the emphatic, the objective *relation* of the being. The *bearings* or habitual attitudes of force, pitch, etc., express the individual peculiarities of the being. Downward inflections of voice express a passing from the superior, an exaltation of the idea, or positiveness of emphasis on the mental side. Combination of the upward and the downward, or the circumflex inflection, expresses ambiguity; the direction in which the inflection ends giving the most prominence to its meaning.

Those attitudes of voice which show the current measure of excitement that possesses the being are its *conditional* attitudes. In pitch this is represented by the key note, which varies for every *condition* of active being. The key notes for the moral passions will be in the normal or middle series of notes; the key notes for the mental state will be more acute in pitch; the key notes for the vital will be less

acute than the normal. The vocal cords vibrate at their normal length in the middle pitches, are accentric or contracted in the higher pitches, and excentric or lengthened in the lower pitches. The passional mood not only furnishes the *key note* in vocal expression, but it furnishes the standard or *conditional* attitude, of every other attribute of tone. The current grades of force, of time and of all the other attributes reflect the current or inspiring mood of being. In short, the standard of each attribute is the *conditional attitude* of voice respecting that attribute.

The *relative* attitudes of voice are its *emphatic* variations in each of the attributes of tone. By these variations the relation of the being is shown, both toward the mood which possesses it and toward the object which engages its attention. The extent of variation in this emphatic energy is in accordance with the grammatical law of extension before given.

The Bearings of voice are those mannerisms of tone which reveal the dominating habit of being in any of its forms. These bearings may be mere fashions of tone which have been adopted and domesticated by the individual, or they may echo the manner of preceding individuals of the same stock.

Whatever their origin, they always express the individual type of character of the person who bears them, for they are the ingrained peculiarities which have become established through the activities of the being.

FORCE.

General Grades { Parenthetic,
 Current,
 Emphatic.

The Parenthetic Grade, for ideas, feeling and purposes, subordinate to the main condition in the sentence or subject matter.

The Current Grade, for the current condition embodied in the subject matter.

The Emphatic Grade for relative distinction in the different ideas; and added to the current amount in proportion to the amount of distinction.

Current Grade	{	Loud—Strength, Boldness, Large Space.
		Moderate—Animation, Exposition, Moderate Space.
		Soft—Weakness, Tenderness, Small Space.
Emphatic Grade	{	Slight Addition—Slight distinction.
		Greater Addition—Greater distinction.
		Greatest Addition—Greatest distinction.

Force of tone represents energy of being. It represents the energy of excitement and the energy of will, of purpose. It has its conditional attitudes, its current grades of loudness, expressing the current excitement and the current purposes of being, and its relative attitudes, its emphatic forms, expressing relative degrees of feeling and purposes. Force is the element of voice by which, primarily, the personality relates itself to space; by which it announces its purposes at shorter or longer ranges; by which it communicates to an audience of one or to an audience of thousands; by which it shows its general purpose to be heard at the different distances, and its specific purpose to be understood as well.

The excitement, the sensibility gives the measure and the form of the loudness; while the will and purpose gives reach to the force. If the excitement is of a kind to subdue the force, the will must deliver that excitement even to the outer limits of the audience.

It is easy to make a straight path in the snow if you keep the eye fixed on some point ahead; but the moment the eye is turned to observe the feet the path becomes tortuous. So with the voice. When the mind's eye is fixed on the hearer, the voice coöperates most directly in getting its message to the same point.

"There are two kinds of loud voices, the vocally loud, which is the vulgar voice, and the dynamically loud, which is the powerful voice."

This is Delsarte's way of expressing the law of force. The consciously loud voice is the vulgar voice, and the unconsciously loud, the powerful voice. It will be remembered that the law of force was stated to be "in an inverse ratio to its conscious exercise." This is true organically and spiritually. A loud tone whose production creates a conscious strain of the organism is not a powerful tone. Its effective power is in exact ratio to the ease or unconsciousness of its production. He who feels that to render himself heard at a distance, a conscious physical strain is necessary is misappropriating his vital energies. It is the very essence of the vocal function to operate at a distance, and nature has provided the organic means of doing this without strain.

In fact it is one of nature's chief means of preserving the energy and integrity of the organism. The practice of earnest delivery by voice, is one of the most healthful exercises for body and soul. It must be delivery *by* voice however, and not delivery *of* voice. It is the normal function of voice to deliver the *being*, not to deliver *itself*. It must have a *message* to be normal. Great care is needed, therefore, in developing the voice not to make the exercises an end in themselves. Exercise in each grammatical law must be made to convey the message which that law logically represents. Hence loudness of voice should always, in practicing, represent an *energy of meaning*, not an energy of *effort*.

Too much stress cannot be laid upon this point, for it is the besetting vice of elocutionary practice, and the reasonable cause of much complaint against all elocutionary studies.

By making the objective force of tone represent *meaning* *i. e.* energy of action in the psychological states, rather than a conscious *effort* of the physical being, the danger of hypocrisy and affectation is not only avoided but nature is permitted to put the physiological side of being into harmonious coöperation with the psychological and thereby express her meaning easily and effectively.

STRESS.

<i>Conditional Forms.</i>	{ Initial, Accentric,	>
	{ Median, Normal,	<>
	{ Final, Excentric,	<
<i>Mixed Forms.</i>	{ Compound, Ac. and Ex.	×
	{ Thorough, Ex., Nor., Ac.,	<>
	{ Tremulous, Weak Ex.,	...

Stress means strain. In elocution it is the technical name for the straining point of force, the point in a tone where force is the loudest. It signifies not the degree of loudness, but the kind. While stress is force, therefore, and subject to the law of force, it is that particular, that differentiated form of force which is created by the action of some one of the different sides of the being. It is that form of force which shows the prevailing form of excitement and purpose.

If the current condition, that is, if the general excitement and purpose are of the mental order, the conditional attitude of force, the conditional form, the stress will be accentric. If it is of the moral, the affectional order it will be concentric, normal. If it is of the vital order it will be in the excentric form.

The current condition then of any of these orders will be symbolized by the sign of that order at a fixed size and the emphatic purposes by the relative increase in the size of the symbol.

Parentheses, expressing, as they do, purposes subordinate to the main purpose, will require less force and consequently, a smaller size in the symbol.

These symbols were first borrowed from musical notation where they are used with the same significance.

Speaking of these properties of force some fifty years ago, Prof. Wm. Russell, defined their function as follows:

“**Radical Stress** indicates the definiteness and decision of the speaker’s intention, the clear conviction of his judgment, the distinctness of his perceptions. With its abrupt explosion it is the irrepressible burst of forcible utterance

in the language of unconscious and involuntary emotion. It is the expression of passion rather than will.

"Median Stress, on the contrary, is a more or less conscious and intentional effect, prompted, sustained and enforced by the will. It is the natural utterance of those emotions which allow the intermingling of reflection and sentiment with expression, and which purposely dwell on sound as a means of enhancing their effect. The swell is more or less ample and prolonged, as the feeling which it utters is moderate, or deep and full, lofty and awful.

"Vanishing Stress is the natural utterance of determined purpose, of earnest resolve, of stern rebuke, of contempt, of astonishment, horror, obstinate will, dogged sullenness and similar moods."

It will be seen that this classification makes the accentric, the initial stress the agent of our mental purposes and of those forms of feeling which overcome the will by their suddenness and violence; while the vanishing the excentric stress is the agent of the animal impulses and those forms of feeling in which the will is energetic and active. The median stress is the agent of those feelings which are balanced, normal and agreeable, such as love, sublimity, nobleness, grandeur and the like.

The Compound Stress always goes with those passions and purposes which are complex, ambiguous, indirect, and which have also the circumflex, the compound inflection as a mark of this significance; such as intense surprise, scorn, contempt, derision, ridicule, sarcasm, irony, railing, etc.

Thorough Stress is the instrument of strong feeling or purpose well sustained, either with the design of forcibly impressing sentiments upon a small audience or of adequately reaching a large audience. It is the force of authority and command, indicating conscious largeness of motive or largeness of need.

The Intermittent Stress or broken force symbolizes interrupted, unsustained energy. It may therefore be the language of feebleness, weakness, sickness or the trembling

tone of overwrought fever of feeling, as in entreaty, rapture, or in the playful prattle to an infant.

A comprehensive rule for the application of force is that disagreeable states of feeling take abrupt stress and agreeable states the smooth stress.

VOLUME.

Volume of tone is that element which symbolizes mass, bulk of personality.

A pebble thrown violently into the water will raise a wave of the same height, as will a large stone gently submerged, but the mass of the two waves will be very different. So the volume of a tone shows the mass of the moving personality, whether that mass be the manifestation of a great thought, a noble feeling, or a bulky body.

TIME.

Conditional and Relative	}	Forms of Time	}	Quantity, Mental Pause, Moral Movement, Vital
Conditional and Relative	}	Forms of Quantity	}	Long, Mental Medium, Moral Short, Vital
Conditional and Relative	}	Forms of Pause	}	Long, Mental Medium, Moral Short, Vital
Adagio Andante Allegro	}	Forms of Movement.	}	Slow, Mental Medium, Moral Fast, Vital
Feelings and Purposes	}	Meditative, Oppressive, Solemn, etc. Explanatory, Earnest, Noble, etc. Animated, Violent, Passionate, etc.	}	Slow Movement Medium Movement Fast Movement

Movement is the sign of life. The movement of the heart and the lungs reveals the kind of life that is moving us. Intense concentration of mind and repose of body retard the action of these organs, while strong excitement and vigorous exertion accelerate it. The rate of utterance depends upon the rate of action in these two organs. Slow time becomes the exponent of mental and passive states; fast time the exponent of vital and active states; while medium time exhibits the moderating effect of the moral and volitional state. The heart and the lungs are the *thermometers* of the *active* and the *passive states of being*. Passion is, literally, that which we are suffering or undergoing. But the suffering of some passions tends to make us passive in movement, and the suffering of others to make us active.

Awe, reverence, dread, horror and kindred feelings, to a greater or to a less extent, retard the circulation and paralyze the muscles; while hope, joy, rapture and similar feelings have just the opposite effect. Prof. James claims that the feeling of these changes themselves is the emotion. "Our natural way of thinking," writes he, "about the coarser emotions, anger, fear, love, hate, joy, grief, etc., is, that the mental perception of some fact excites the mental affection called the emotion, and that this latter state of mind gives rise to the bodily expression. My theory, on the contrary, is that the bodily changes follow directly the perception of the exciting fact, and that our *feeling* of the same *changes*, as they occur, *is* the *emotion*."

But whether emotion is the cause of the movement, or whether the feeling of the movement is the emotion, the way in which the emotion is evidenced to ourselves and to others is by the movement. The rate of utterance tells the kind of emotion; tells that the mental perception of some fact has caused the heart and lungs to move faster or slower and has also made the muscles of the limbs to move in correspondence.

The perception and contemplation of all those facts, which are so superior to us as to imply futility of effort on our part, tends to slowness of movement; and the con-

templation of those facts which suggest the possibilities of pleasure and the gratification of our powers tends to accelerate the rate of movement.

Conditional attitudes of being, then, determine the current form of movement, and the emphatic relation of the ideas determines the relative amount of time in emphatic quantity and pause.

When the accented syllable of an emphatic word is long the time upon it is taken in quantity of sound, when it is short, part of the time is taken in sound and part in pause.

When a parenthetical passage, or a subordinate clause occurs, the movement, the force and the pitch will show this inferior mental value. The movement will be faster, the force will be softer and the pitch will be lower, than the current grade of these elements

PITCH.

The varieties of Pitch are	{ Key.
	{ Melody.
	{ Compass.
The varieties of Key are	{ High.
	{ Middle.
	{ Low.
The varieties of Melody are	{ Major.
	{ Minor.
	{ Monotone.
The varieties of Compass are	{ Wide.
	{ Moderate.
	{ Limited.

These distinctions in pitch are not so absolute and uniform as in music, but are relatively or proximately so. They are all relative to the time, to the place and to the individual. A given key does not mean one absolute pitch but among the notes in that part of the compass.

GENERAL FUNCTIONS OF PITCH.

The most comprehensive function of pitch is to identify the plane of being for different persons or ideas. We

identify different speakers in an adjoining room, chiefly, by the pitch of their voices. We know by the pitch when a different person is speaking and whether that person is a child, a woman, or a man. We know also whether their pitch is in the key of argument, of persuasion or of passion. The mental the moral and the vital status of that person are not only suggested, but the relation of that status to stature as well. We know, so to speak, the *altitude* of that personality. The law of altitude, it will be remembered, has its positive heights and its negative heights. The middle altitude is the level from which assertion starts, whether it be assertion of mental condition, of moral condition, or of vital condition. The vital condition as manifested in the organism of childhood is negative when measured by the assertive level of the mature personality. But in both the positive and the negative levels, in the altitude of childhood and in the altitude of maturity, there are conditional altitudes of pitch and relative altitudes; altitudes which represent the *condition* of the personality, and altitudes which represent the *relative degree* of positiveness in the assertion of that condition. The key note represents the state of the personality and the melody represents the relative positiveness of the assertion.

Key.—The key notes for childhood and for maturity are high for mental states of assertion, for elevated and happy states of feeling; are medium for moral earnestness and ennobling states of feeling; are low for vital, coarse and depressing states.

Melody.—The melodic variations within the different keys are above or below the assertive level, the key of any state, according as the successive ideas have a positive or a negative degree of importance in the assertion of the thought.

Compass.—The extent of these melodic variations, the compass of voice in any melody is according to the surrender of will to the spirit of that melody, to the abandon of feeling and will. Strong currents of feeling sometimes sweep one off his feet, as it is said. Just so do they lead

one to make wide sweeps of pitch in setting forth the positive and the negative relation of ideas.

The mirthful, the ludicrous, the intensely passional mark the widest limits of this abandon and compass. The solemn, the dignified the authoritative and failure to discriminate these positive and negative relations, mark the lesser limits. The monotone heard in the reading of young children is largely due to the fact that the units of thought, are viewed separately, and not in their relation one to the other. So in the reading of official orders, in the announcements of the presiding officer, in utterances of the prophet or the seer, the purpose being not to explain the message, but to enumerate its particulars, the monotone is the natural melody and the compass of voice is limited. If the personal condition is normal, is unexcited, the key will of course be normal, will be in the middle notes of the voice, and just enough melody will be used to show the positive and the negative relation of the ideas.

INFLECTION.

Falling	}	Form	{	Grave Accent (˘) Mental.
Circumflex				Compound Accent (˘˘) Moral.
Rising				Acute Accent (˙) Vital.
Retrospective	}	Relation	{	Assertive, Affirmative.
Circumspective				Complex, Suspensive.
Prospective				Assumptive, Suppositive.
Long	}	Length	{	Strong feelings, relations, purposes.
Medium				Moderate feelings, relations, purposes.
Short				Weak feelings, relations, purposes.

Monotone is the name sometimes given for the moral inflection. But monotone is strictly a limited *melody*. It is that form of melody which uses the least compass of voice. When the circumspective relation, however, is one of continuity simply and not of comparison or contrast, the length of the two sides of the circumflex is so short as to be practically one pitch.

Inflection is a passing change of pitch, for the purpose of showing the relation of the word on which it occurs to

some other word or idea. There are three kinds of inflection, the rising, the falling, and the circumflex. The latter is either a compounding of the other two relations or a suspending of them.

The Rising Inflection indicates an assumptive, a suppositive relation. The falling inflection indicates an assertive, an affirmative relation. The rising inflection signifies that the idea on which it occurs marks a step forward and upward in the objective purpose of the thought. It shows a relation of incompleteness, of inquiry, of subordination. It is essentially prospective and anticipative.

The Falling Inflection signifies that a point has been reached which is positive and complete, a point where this relation may be asserted. It says, that this is not a subordinate idea, but a principal one; that the sense is no longer suspended or doubtful, but certain. The falling inflection is, essentially retrospective and conclusive.

The Law of Altitude is the governing law for inflected pitch as well as for conditional and relative pitch. The key is the assertive level about which the positive and negative degrees of assumption and assertion balance each other.

In good speaking and in good writing there is always a balance, either expressed or understood. There is always an arsis and a thesis, a rising and a falling of the sense which gives poise and beauty to the style. This rise and fall of pitch is another of those organic properties of style and expression which have their origin in the organism, and which reflect the heart pulsations.

The direct question takes the rising inflection because it is a looking forward for the positive balance in the answer.

The indirect question takes the falling inflection because inquiry is not the direct purpose of the question. The direct purpose is to assert absurdity, inconsistency, or whatever positive relation may be implied in the words of the question. The attention may be referred backward or forward in the context for this balancing relation, but unless the balance is present or apparent the style, either verbal or vocal, is obscure.

The Circumflex Inflection is used when it is the purpose to suggest the assumptive and the assertive relations simultaneously. But in such cases one of these relations is the more conspicuous and gives character to the wave. If the falling inflection comes first we have assertion coupled with incompleteness, and the relative length of the falling slide shows the relative strength of the assertive relation as compared or contrasted with the other relation.

So of any other order. The longer inflection shows the dominant motive or idea and the shorter one the subordinate relation. When the two relations are equal the contrast or comparison ordinarily appears in separate words of the diction and the correlative straight slides are used, as in Cassius' words, "I said an elder soldier, not a better." When Brutus says, "Go show your slaves how choleric you are," the imperative sense is stronger than the assumed contrast of "not your equals," and the assertive is the stronger part of the circumflex.

QUALITY.

General Qualities.

Normal Posing	} of Larynx and Mouth	{ Pure	{ Oral. Normal. Orotund.
Abnormal Posing			
		{ Impure	{ Aspirate. Nasal. Guttural. Pectoral.

Sonant Quality.

Close	{ Approximation of Chords	{ Mental Posing.
Even		
Loose		
		{ Moral Posing.
		{ Vital Posing.

Resonant Quality.

Posterior	{ Roof of Mouth	{ Mental Posing.
Central		
Anterior		
		{ Moral Posing.
		{ Vital Posing.

Pleasant States—Pure Tone.

Unpleasant States—Impure Tone.

Quality of Tone shows the poise of being. It reveals voluntary control of the powers and the agents of being or the lack of it. It is of two general kinds, the pure and the impure. It is also the product of two sets of agents; the vibrating agents and the resonating, the reverberating agents. When the coördination, the pose of muscles is normal, for both these agents, the tone is pure. When it is abnormal for either of them, the tone has some of the forms of impurity. The action of the vibrating agents is normal when the vocal chords approximate their edges so evenly that all the breath which passes through them is thrown into vibration and made vocal. If the chords are not accurately approximated, some of the breath escapes and the tone is breathy, aspirate, hard or shrill. The relative degree of approximation or of non-approximation marks the relative energy of the mental and the vital states.

Mental anxiety, worry, petulance and such states approximate the chords so closely that their free vibration is impeded and the voice has a hard metallic clang and a high pitch. Long and frequent indulgence of these states reduces the elasticity of the chords and weakens their vibrations as well as perpetuates the hard quality. On the other hand surprise, astonishment, dismay, horror, etc., approximate the chords so loosely that the intense forms of such feeling give forth nothing but unvocalized breath.

In general, pleasant states of feeling and purposes tend to produce the even and poised approximation of chords and pure tone; unpleasant states give the close or loose approximation with hard or aspirated tone.

There are other distinctive qualities of voice which result from the varying adjustment of those muscles which tune the resonator or mouth.

The action of these muscles is explained on pp. 129-132.

The resonating muscles run from the hyoid bone to the chin, to the sternum, to the soft palate, to the base of the brain at the back of the neck. The normal action of these muscles is to pull upon the hyoid bone with just enough force to form a mouth cavity whose focus of vibration is located in the center of the roof. When this adjustment is

changed so that the focus is in the back part of the roof we have the mental resonance. When it is transferred to the front part we have vital resonance.

The shifting of this focus of vibration seems to be due to the slight relative increase in the tension of these representative muscles and the consequent change of shape in the resonator. The degree of tension in any of these different sets of muscles reveals through the quality of the tone the relative energy of that particular side of being.

These points of reverberation are illustrated by the sound of *a* in awe, (mental), arm (moral), at (vital).

These sounds of *a* and the corresponding forms of other vowels furnish the criteria for normal reverberation, or resonance of the three states of being.

Deviation from this moral adjustment in any of these resonating muscles will give some form of abnormal resonance or impurity.

Nasal Tone.—If the muscles associated with the soft palate are not sufficiently tensed we get that abnormal form of resonance known as *nasal* quality.

Oral Tone.—If the palate muscles *are* made tense without a corresponding tension of those from chin to sternum and to the back of neck, we get that thin feeble resonance known as the *oral* tone, the tone of affectation and of super-refinement.

Guttural Tone.—If the muscles at the back of the neck are *relaxed* while the other two sets are strongly *contracted*, allowing the head to be pulled downward and forward, we get the loose, broken tone called the *guttural*; a tone of passion where the will, either from bodily weakness or from external force, is powerless to execute the wishes.

Pectoral Tone.—If the muscles at back of neck are strongly *contracted* while the other two sets are relaxed, we have the hollow, rumbling tone called the *pectoral*. This quality seems to show will in passion and gives a hollow, muffled quality, except when combined with the guttural, as it frequently is, when it invests the tone with a dangerous, a threatening, an imperious quality.

Shouting Tone.—If the muscles at the back of the neck and the muscles of the palate are strongly contracted, we get the *shouting* head tone, a tone reflecting strongly the mental, the vital and the will qualities. This tone is often heard in singing, but it is a tone that will not blend with other tones, for it lacks the sympathetic quality which the full normal placing imparts. It may be permissible in choral passages where the sense of power is blended with passion or thought, but it always expresses the force and will of the individual and not of the mass.

The Normal Tone is the desirable tone and the one that should be cultivated the most, for it denotes moral poise. All the other species denote some form of demoralization.

In the normal tone the tension upon each of these sets of muscles is so equable that the hyoid bone feels no strain upon it, nor is the tongue hindered in its flexible movements of articulation.

SYNTHETIC CHART.

PERSONALITY.

<i>General Condition</i>		<i>Specific Condition</i>	
Age	{	Young	
		Old	
Sex	{	Male	
		Female	
Mood	{	Agreeable	
		Disagreeable	
<i>General Relation</i>		<i>Specific Relation</i>	
Space	{	Within,	Soliloquy, Meditation
		About,	Colloquy, Exhortation
		Beyond,	Alløquy, Proclamation
Thought	{	Formative,	Units, Percepts
		Consecutive,	Order, Concepts
		Comparative,	Value, Judgments

CONDITIONAL ATTITUDE OF ELEMENTS.

The General Condition and purpose of personality are expressed by the current grades of Force, Stress, Volume, Time, Pitch, Inflection, Quality.

Pitch.—Make the current grade of pitch, the *key* of the voice suggest the age, the sexual character and the mood of the personality speaking.

Force.—Suit the current grade of force to the current form of feeling and purpose in the subject matter.

Stress.—Make the form of the force correspond to the kind of feeling and purpose.

Volume.—Make the volume of force suggest a mass of personality proportioned to the nobleness of thought or of feeling, or of stature in the person speaking.

Time.—Make the current time, both in movement and pause, correspond to the dominant feeling and purpose of the speaker.

Inflection.—Make the current form and length of inflection suit feeling and purpose. Directness of feeling and purpose give straight inflections, indirectness, ambiguity, etc., give circumflex inflections.

Quality.—Make the quality of tone pure for pleasant states, and impure for unpleasant states.

RELATIVE ATTITUDES OF ELEMENTS.

The General Relations of the personality are to space and thought. These relations are both subjective and objective. They are subjective when the attention is directed to the space of one's own personality and to his processes of thought, objective when directed to personalities in space near to or remote from the speaker.

The Specific Relation of the personality to *space* is exhibited by relative grades of the current *force*.

The relative amount of current force should suggest the specific amount of space to be reached. The tones need

to *penetrate* the intervening space rather than to reverberate throughout it.

The Specific Relation of the personality to *thought* depends upon a clear *perception* of its *formal units*, a right *conception* of their *consecutive* order, and a *just judgment* of their *comparative value*.

In adjusting the elements to the expression of these specific relations, *Pauses* are the chief means of separating the individual ideas or units, *Inflections* the chief means of showing the logical connection, *Emphatic degrees* of *pitch*, *force* and *time* for showing the comparative value.

Pause after every word or every group of words that taken together constitute a single division of the thought.

Give the rising inflection to ideas of negative consequence and the falling inflection to ideas of positive consequence.

When ideas are complex or ambiguous, partaking of both the positive and the negative relations, give circumflex inflections.

When ideas are contrasted give contrasted inflections.

Let the emphasis of pitch, force and time, show an acuteness, a loudness and a length proportioned to the relative importance of the ideas.

Ideas of *negative consequence* are those which have been mentioned before, or those which are well understood; those which depend upon the subsequent ideas to complete their meaning; those which are parenthetical or assumed; and all ideas which look forward for logical connection.

Ideas of *positive consequence* are those which are new; those which complete suspensions of sense; those ideas which to the mind of the speaker need insistence; and all ideas which look backward for logical connection.

VOWEL PRACTICE.

I.

i e u a o
i e u o a
i e a u o
i e a o u

II.

i u e a o
i u e o a
i u a e o
i u a o e

III.

i a e u o
i a e o u
i a u e o
i a u o e

IV.

e o i u a
e o i a u
e o u i a
e o u a i

V.

e i u a o
e i u o a
e i a u o
e i a o u

VI.

e u i a o
e u i o a
e u a i o
e u a o i

VII.

u e i o a
u e i a o
u e a i o
u e a o i

VIII.

u a i o e
u a i e o
u a e i o
u a e o i

IX.

u o i e a
u o i a e
u o e i a
u o e a i

X.

a i e u o
a i e o u
a i u e o
a i u o e

XI.

a e i u o
a e i o u
a e u i o
a e u o i

XII.

a u i e o
a u i o e
a u e i o
a u e o i

XIII.

o i e u a
o i e a u
o i u e a
o i u a e

XIV.

o e i u a
o e i a u
o e u i a
o e u a i

XV.

o u i e a
o u i a e
o u e i a
o u e a i

CONSONANT PRACTICE IN GRAMMAR OF TONE

PREFIXES.

L	F	T	R	Bl	Sn	Ch
M	S	W	B	Th	Dr	Wh
P	J	N	V	Fr	Pl	Sh

SUFFIXES.

Ld	Ing	Lst	Ble	Ng's
Nd	R'ce	Rm'd	Ple	Rl'd
Ed	Lt	Dst	Dle	Ty

Practice the consonants in combination with the vowel chart, and let there be no straining or pinching in the articulation, but touch each combination as flexibly and lightly as possible.

EXTRACTS FOR PRACTICE.

Haste thee, Nymph, and bring with thee
 Jest, and youthful Jollity,
 Quips and cranks and wanton wiles,
 Nods and becks and wreathed smiles,
 Such as hang on Hebe's cheek,
 And love to live in dimple sleek;
 Sport that wrinkled Care derides,
 And laughter holding both his sides.
 Come, and trip it, as you go,
 On the light fantastic toe;
 And in thy right hand lead with thee
 The mountain nymph, sweet Liberty;
 And, if I give thee honor due,
 Mirth, admit me of thy crew,
 To live with her, and live with thee,
 In unprovoked pleasures free.

Adam.—Dear master I can go no further: O, I die for food! Here lie I down, and measure out my grave. Farewell, kind master.

Orl.—Why, how now, Adam! no greater heart in thee? Live a little; comfort a little; cheer thyself a little; if this uncouth forest yield anything savage, I will either be food for it, or bring it for food to thee. Thy conceit is nearer death than thy powers. For my sake be comfortable; hold death awhile at the arm's end; I will be here with thee presently; and if I bring thee not something to eat, I'll give thee leave to die; but if thou diest before I come, thou art a mocker of my labour. Well said! thou look'st cheerly; and I'll be with thee quickly. Yet thou liest in the bleak air; come, I will bear thee to some shelter; and thou shalt not die for lack of a dinner, if there live any thing in this desert. Cheerly, good Adam!

“A fool, a fool! I met a fool i' the forest, a motley fool;—a miserable world!—As I do live by food, I met a fool, who laid him down and basked him in the sun, and railed on Lady Fortune in good terms, in good set terms—and yet a motley fool.”

Let me play the Fool:
 With mirth and laughter let old wrinkles come;
 And let my liver rather heat with wine
 Than my heart cool with mortifying groans.
 Why should a man, whose blood is warm within,
 Sit like his grandsire cut in alabaster?
 Sleep when he wakes? and creep into the jaundice
 By being peevish? I tell thee what, Antonio,—
 I love thee, and it is my love that speaks,—
 There are a sort of men whose visages
 Do cream and mantle like a standing pond;
 And do a wilful stillness entertain,
 With purpose to be dress'd in an opinion
 Of wisdom, gravity, profound conceit;
 As who should say, *I am Sir Oracle*,

And when I ope my lips, let no dog bark!
 O my Antonio! I do know of these,
 That therefore only are reputed wise
 For saying nothing; who, I'm very sure,
 If they should speak, would almost damn those ears,
 Which, hearing them, would call their brothers fools.
 I'll tell thee more of this another time:
 But fish not, with this melancholy bait,
 For this fool-gudgeon, this opinion.—
 Come, good Lorenzo.—Fare ye well, awhile:
 I'll end my exhortation after dinner.

HERVE RIEL.

ROBERT BROWNING.

Then the pilots of the place put out brisk and leaped on
 board.

“Why, what hope or chance have ships like these to
 pass?” laughed they;

“Rocks to starboard, rocks to port, all the passage
 scarred and scored,

Shall the Formidable here, with her twelve and eighty
 guns,

Think to make the river-mouth by the single narrow
 way,

Trust to enter where 'tis ticklish for a craft of twenty
 tons,

And with flow at full beside?

Now 'tis slackest ebb of tide.

Reach the mooring? Rather say,

While rock stands or water runs,

Not a ship will leave the bay!”

.

And “What mockery or malice have we here?” cries
 Hervé Riel;

Are you mad, you Malouins? Are you cowards, fools,
 or rogues?

Talk to me of rocks and shoals, me who took the
 soundings, tell

On my fingers every bank, every shallow, every swell
 'Twixt the offing here and Greve, where the river —
 disembogues?
 Are you bought by English gold? Is it love the lying's
 for?
 Morn and eve, night and day,
 Have I piloted your bay,
 Entered free and anchored fast at the foot of Solidor.
 Burn the fleet, and ruin France? That were worse
 than fifty Hagues!
 Sirs, they know I speak the truth! Sirs, believe me,
 there's a way!
 Only let me lead the line,
 Have the biggest ship to steer,
 Get this Formidable clear,
 Make the others follow mine,
 And I lead them most and least by a passage I know well,
 Right to Solidor, past Greve,
 And there lay them safe and sound;
 And if one ship misbehave,—
 Keel so much as grate the ground,—
 Why, I've nothing but my life; here's my head!" cries
 Hervé Riel.

 HOTSPUR'S DEFENCE.

SHAKESPEARE.

My liege, I did deny no prisoners,
 But, I remember, when the fight was done,
 When I was dry with rage, and extreme toil,
 Breathless and faint, leaning upon my sword,
 Came there a certain lord, neat, trimly dress'd,
 Fresh as a bridegroom; and his chin new reap'd,
 Show'd like a stubble-land at harvest-home;
 He was perfumed like a milliner;
 And 'twixt his finger and thumb he held
 A pouncet-box which ever and anon
 He gave his nose, and took 't away again;—
 Who, therewith angry, when it next came there,

Took it in snuff;—and still he smil'd and talk'd;
And, as the soldiers bore dead bodies by,
He called them—untaught knaves, unmannerly,
To bring a slovenly, unhandsome corse
Betwixt the wind and his nobility.
With many holyday and lady terms
He question'd me; among the rest demanded
My prisoners, in your majesty's behalf.
I then, all smarting, with my wounds being cold,
To be so pester'd with a popinjay,
Out of my grief and my impatience,
Answer'd neglectingly, I know not what;
He should, or he should not;—for he made me mad,
To see him shine so brisk, and smell so sweet,
And talk so like a waiting gentlewoman,
Of guns, and drums, and wounds (God save the mark!),
And telling me, the sovereign'st thing on earth
Was parmaceti for an inward bruise;
And that it was great pity, so it was,
The villainous saltpetre should be digg'd
Out of the bowels of the harmless earth,
Which many a good tall fellow had destroyed
So cowardly; and but for these vile guns,
He would himself have been a soldier.
This bald, disjointed chat of his, my lord,
I answered indirectly, as I said;
And I beseech you, let not his report
Come current for an accusation,
Betwixt my love and your high majesty.

“Very good,” replied the pendulum; it is vastly easy for you Mistress Dial, who have always, as everybody knows set yourself up above me,—it is vastly easy for you, I say, to accuse other people of laziness, you who have had nothing to do all the days of your life but to stare people in the face, and to amuse yourself with watching all that goes on in the kitchen. Think, I beseech you, how you would like to be shut up for life in this dark closet, and wag backwards and forwards, year after year, as I do.

THE CRICKET ON THE HEARTH.

CHARLES DICKENS.

The Kettle began it! Don't tell me what Mrs. Perrybingle said. I know better. Mrs. Perrybingle may leave it on record to the end of time that she couldn't say which of them began it; but I say the Kettle did. I ought to know, I hope! The Kettle began it, full five minutes by the little waxy-faced Dutch clock in the corner, before the Cricket uttered a chirp.

Why, I am not naturally positive. Every one knows that I wouldn't set my own opinion against the opinion of Mrs. Perrybingle, unless I were quite sure, on any account whatever. Nothing should induce me. But this is a question of fact. And the fact is, that the Kettle began it, at least five minutes before the Cricket gave any sign of being in existence. Contradict me and I'll say ten.

Come, pensive Nun, devout and pure,
Seer, steadfast, and demure,
All in a robe of darkest grain,
Flowing with majestic train,
And sable stole of cypress lawn
Over thy decent shoulders drawn.
Come; but keep thy wonted state,
With even step, and musing gait,
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes;
There, held in holy passion still,
Forget thyself to marble, till
With a sad leaden downward cast
Thou fix them on the earth as fast.
And join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring
Aye round about Jove's altar sing;
And add to these retired Leisure,
That in trim gardens takes his pleasure;
But, first and chiefest, with thee bring

Him that yon soars on golden wing,
Guiding the fiery-wheeled throne,
The Cherub Contemplation.

HALLOWED GROUND.

CAMPBELL.

What's hallowed ground!—Has earth a clod
Its Maker meant not should be trod
By man, the image of his God,
Erect and free,
Unscourged by Superstition's rod
To bow the knee?

That's hallowed ground—where, mourned and missed,
The lips repose our love has kissed;—
But where's their memory's mansion? Is't
Yon church-yard's bowers?
No; in ourselves their souls exist,
A part of ours.

What hallows ground where heroes sleep?
'Tis not the sculptured piles you heap!
In dews that heavens far distant weep,
Their turf may bloom;
Or genii twine beneath the deep
Their coral tomb.

But strew his ashes to the wind
Whose sword or voice has served mankind—
And is he dead, whose glorious mind
Lifts thine on high?
To live in hearts we leave behind
Is not to die.

Is't death to fall for freedom's right?
He's dead alone that lacks her light!
And murder sullies in Heaven's sight
The sword he draws:—
What can alone ennoble fight?
A noble cause!

Yet a few days, and thee
The all-beholding sun shall see no more
In all his course; nor yet in the cold ground,
Where thy pale form was laid, with many tears,
Nor in the embrace of ocean shall exist,
Thy image.
Earth that nourished thee, shall claim
Thy growth to be resolved to earth again;
And lost each human trace, surrendering up
Thine individual being, shalt thou go
To mix forever with the elements;
To be a brother to the insensible rock,
And to the sluggish clod, which the rude swain
Turns with his share and treads upon.

And then he had what so few American speakers have, a voice that sounded the gamut. I heard him once in Exeter Hall say, "Americans, I send my voice careering like a thunder-storm across the Atlantic, to tell South Carolina that God's thunderbolts are hot, and to remind the negro that the dawn of his redemption is drawing near"; and I seemed to hear his voice reverberating and reechoing back to London from the Rocky Mountains.

Rejoice, you men of Angiers! ring your bells.
King John, your king and England's doth approach
Commander of this hot malicious day!
Their armours, that marched hence so silver-bright,
Hither return all gilt with Frenchmen's blood;
There stuck no plume in any English crest,
That is removed by a staff of France;
Our colours do return in those same hands,
That did display them when first march'd forth;
And like a jolly troop of huntsmen, come
Our lusty English, all with purpled hands,
Dyed in the dying slaughter of their foes;
Open your gates, and give the victors way.

TRIAL OF WARREN HASTINGS.

T. B. MACAULAY.

On the third day Burke rose. Four sittings were occupied by his opening speech, which was intended to be a general introduction to all the charges. With an exuberance of thought and a splendor of diction which more than satisfied the highly-raised expectation of the audience, he described the character and institutions of the natives of India, recounted the circumstances in which the Asiatic empire of Britain had originated, and set forth the constitution of the company and of the English presidencies.

Having thus attempted to communicate to his hearers an idea of eastern society as vivid as that which existed in his own mind, he proceeded to arraign the administration of Hastings, as systematically conducted in defiance of morality and public law. The energy and pathos of the great orator extorted expressions of unwonted admiration from the stern and hostile chancellor, and, for a moment, seemed to pierce the resolute heart of the defendant. The ladies in the galleries, unaccustomed to such displays of eloquence, excited by the solemnity of the occasion, and perhaps not unwilling to display their taste and sensibility, were in a state of uncontrollable emotion. Handkerchiefs were pulled out; smelling bottles were handed round; hysterical cries and sobs were heard; and Mrs. Sheridan was carried out in a fit.

At length the orator concluded. Raising his voice till the old arches of Irish oak resounded, "Therefore," said he, "hath it with all confidence been ordered by the Commons of Great Britain, that I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose ancient honors he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all."

THE PASSIONS.

WILLIAM COLLINS.

When Music, heavenly maid was young,
While yet in early Greece she sung,
The passions oft, to hear her shell,
Thronged around her magic cell,
Exulting, trembling, raging, fainting,
Possessed beyond the Muse's painting;
By turns they felt the glowing mind
Disturbed, delighted, raised, refined;
Till once, 'tis said, when all were fired,
Filled with fury, rapt, inspired,
From the supporting myrtles round
They snatched her instruments of sound;
And as they oft had heard apart
Sweet lessons of her forceful art,
Each—for Madness ruled the hour—
Would prove his own expressive power.

First *Fear*, his hand, its skill to try,
Amid the chords bewildered laid;
And back recoiled, he knew not why,
E'en at the sound himself had made.

Next *Anger* rushed, his eyes on fire,
In lightnings owned his secret stings:
In one rude clash he struck the lyre,
And swept with hurried hands the strings.

With woeful measures, wan *Despair*
Low, sullen sounds, his grief beguiled;
A solemn, strange and mingled air,
'Twas sad, by fits, by starts, 'twas wild.

But thou O, *Hope!* with eyes so fair,
What was thy delighted measure?
Still it whispered promised pleasure,
And bade the lovely scenes at distance hail!
Still would her touch the strain prolong;
And, from the rocks, the woods, the vale,
She called on Echo still through all her song;

And where her sweetest theme she chose,
A soft responsive voice was heard at every close,
And Hope, enchanted, smiled and waved her golden
hair.
And longer had she sung—but with a frown
Revenge impatient rose.
He threw his blood-stained sword in thunder down;
And, with a withering look,
The war-denouncing trumpet took,
And blew a blast so loud and dread,
Were ne'er prophetic sounds so full of woe;
And ever and anon he beat
The doubling drum with furious heat;
And though, sometimes, each dreary pause between,
Dejected *Pity* at his side,
Her soul subduing voice applied,
Yet still he kept his wild unaltered mien,
While each strained ball of sight seemed bursting from
his head.
Thy numbers, *Jealousy*, to naught were fixed,
Sad proof of thy distressful state!
Of differing themes the veering song was mixed;
And now it courted *Love*, now, raving, called on *Hate*.
With eyes upraised, as one inspired,
Pale *Melancholy* sat retired;
And, from her wild, sequestered seat,
In notes by distance made more sweet,
Poured through the mellow horn her pensive soul;
And, dashing soft from rocks around,
Bubbling runnels joined the sound:
Through glades and glooms the mingled measure stole;
Or, o'er some haunted stream, with fond delay,—
Round a holy calm diffusing,
Love of peace and lonely musing,
In hollow murmurs died away.
But, oh! how altered was its sprightlier tone,
When *Cheerfulness*, a nymph of healthiest hue,
Her bow across her shoulders flung,
Her buskins gemmed with morning dew,
Blew an inspiring air, that dale and thicket rung,—

The hunter's call to Faun and Dryad known!
 The oak-crowned sisters and their chaste eyed queen,
 Satyrs and sylvan boys were seen,
 Peeping from forth their alleys green;
 Brown *Exercise* rejoiced to hear,
 And *Sport* leaped up, and seized his beechen spear,
 Last came *Joy's* ecstatic trial;
 He, with viny crown advancing,
 First to the lively pipe his hand addressed;
 But soon he saw the brisk awakening viol,
 Whose sweet entrancing voice he loved the best,
 They would have thought, who heard the strain,
 They saw in Tempe's vale her native maids,
 Amid the festal sounding shades,
 To some unwearied minstrel dancing,
 While, as his flying fingers kissed the strings,
 Love framed with mirth a gay fantastic round,—
 Loose were her tresses seen, her zone unbound
 And he, amid his frolic play,
 As if he would the charming air repay,
 Shook thousand odors from his dewy wings.

 AN APPEAL TO ARMS.

PATRICK HENRY.

MR. PRESIDENT: It is *natural for man* to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that *siren* till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we disposed to be of the number of those who, having eyes, see not, and having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it.

I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past. And, judging by the past, I wish to know what there has been in the conduct of

the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves and the house? Is it that insidious smile with which our petition has been lately received? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and subjugation,—the last arguments to which kings resort. I ask gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging.

And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find, which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves longer. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned, we have remonstrated, we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In

vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope.

If we wish to be free; if we mean to preserve inviolate those inestimable privileges for which we have been so long contending; if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained,—we must fight!—I repeat it, sir, we must fight! An appeal to arms, and to the God of hosts, is all that is left us.

They tell us, sir, that we are weak,—unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of Liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God, who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it; it is now too late to retire from the contest.

There is no retreat, but in submission and slavery! Our chains are forged. Their clanking may be heard on the plains of Boston! The war is inevitable,—and let it come! —I repeat it, sir, let it come! It is vain, sir, to extenuate the matter. Gentlemen may cry, Peace, peace! but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field!

Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God. I know not what course others may take, but, as for me, give me liberty, or give me death.

SPEECH OF RINGAN GILHAIZE.

GALT.

You, Mr. Renwick, counsel moderation;—you recommend the door of peace to be still kept open;—you doubt if the Scriptures warrant us to undertake revenge; and you hope that our forbearance may work to repentance among our enemies. Mr. Renwick, you have hitherto been a preacher, not a sufferer; with you the resistance to Charles Stuart's government has been a thing of doctrine,—of no more than doctrine; with us it has been a consideration of facts. Judge, therefore, between yourself and us; for I ask no other judge to decide whether we are or not, by all the laws of God and man, justified in avowing that we mean to do as we are done by.

And, Mr. Renwick, you will call to mind, that in this sore controversy, the cause of debate came not from us. We were peaceable Christians, enjoying the shade of the vine and the fig-tree of the gospel, planted by the care and cherished by the blood of our forefathers, protected by the laws, and gladdened in our protection by the oaths and the covenants which the king had sworn to maintain. The Presbyterian freedom of worship was our property,—we were in possession and enjoyment, no man could call our right to it in question,—the king had vowed, as a condition, before he was allowed to receive the crown, that he would preserve it. Yet, for more than twenty years, there has been a most cruel, fraudulent, and outrageous endeavor instituted, and carried on, to deprive us of that freedom and birthright.

“On such occasions, I will place myself on the extreme boundary of my right, and bid defiance to the arm that would push me from it.”

THE BATTLE OF IVRY.

T. B. MACAULAY.

Now glory to the Lord of Hosts, from whom all glories are!
And glory to our Sovereign Liege, King Henry of Navarre!
Now let there be the merry sound of music and the dance,
Through thy corn-fields green, and sunny vines, O pleasant
land of France!

And thou, Rochelle, our own Rochelle, proud city of the
waters,

Again let rapture light the eyes of all thy mourning
daughters;

As thou wert constant in our ills, be joyous in our joy,
For cold and stiff and still are they who wrought thy walls
annoy.

Hurrah! hurrah! a single field hath turned the chance of war,
Hurrah! hurrah! for Ivry and King Henry of Navarre!

Oh, how our hearts were beating, when, at the dawn of day,
We saw the army of the League drawn out in long array;
With all its priest-led citizens, and all its rebel peers,
And Appenzel's stout infantry, and Egmont's Flemish
spears!

There rode the brood of false Lorraine, the curses of our
land!

And dark Mayenne was in the midst, a truncheon in his hand;
And, as we looked on them, we thought of Seine's em-
purpled flood,

And good Coligni's hoary hair all dabbled with his blood;
And we cried unto the living God, who rules the fate of war,
To fight for His own holy Name, and Henry of Navarre.

The King has come to marshal us, in all his armor drest,
And he has bound a snow-white plume upon his gallant
crest.

He looked upon his people, and a tear was in his eye;
He looked upon the traitors, and his glance was stern and
high.

Right graciously, he smiled on us, as rolled from wing to
wing,

Down all our line, in deafening shout, "God save our lord,
the King!"
"And if my standard-bearer fall,—as fall full well he may,
For never saw I promise yet of such a bloody fray,—
Press where ye see my white plume shine, amid the ranks
of war,
And be your oriflamme, to-day, the helmet of Navarre."

Hurrah! the foes are moving! Hark to the mingled din
Of fife, and steed, and trump, and drum, and roaring cul-
verin!
The fiery Duke is pricking fast across St. André's plain,
With all the hireling chivalry of Guelders and Almayne.
Now, by the lips of those ye love, fair gentlemen of France,
Charge for the golden lilies now,—upon them with the
lance!
A thousand spurs are striking deep, a thousand spears in
rest,
A thousand knights are pressing close behind the snow-
white crest,
And in they burst, and on they rushed, while like a guiding
star,
Amidst the thickest carnage blazed the helmet of Navarre.

Now, God be praised, the day is ours! Mayenne hath
turned his rein,
D'Aumale hath cried for quarter—the Flemish count is slain;
Their ranks are breaking like thin clouds before a Biscay
gale;
The field is heaped with bleeding steeds, and flags, and
cloven mail.
And then we thought on vengeance, and all along our van,
"Remember St. Bartholomew!" was passed from man to
man;
But out spake gentle Henry, then,—"No Frenchman is my
foe;
Down, down with every foreigner! but let your brethren go."
Oh, was there ever such a knight, in friendship or in war,
As our sovereign lord, King Henry, the soldier of Navarre?

Ho, maidens of Vienna! Ho! matrons of Lucerne!
Weep, weep and rend your hair for those who never shall
return!
Ho! Philip, send for charity thy Mexican pistoles,
That Antwerp monks may sing a mass for thy poor spear-
mens' souls.
Ho! gallant nobles of the League, look that your arms be
bright!
Ho! burghers of St. Genevieve, keep watch and ward to-
night!
For our God hath crushed the tyrant, our God hath raised
the slave,
And mocked the counsel of the wise and the valor of the
brave.
Then glory to His holy name, from whom all glories are!
And glory to our sovereign lord, King Henry of Navarre!

You may, if it be God's will, gain our barren and rugged
mountains. But, like our ancestors of old, we will seek
refuge in wilder and more distant solitudes; and when we
have resisted to the last, we will starve in the icy wastes of
the glaciers. Ay, men, women and children, we will be
frozen into annihilation together, ere one free Switzer will
acknowledge a foreign master!

How like a fawning publican he looks!
I hate him for he is a Christian;
But more, for that, in low simplicity,
He lends out money gratis, and brings down
The rate of usance with us here in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him!
He hates our sacred nation; and he rails,
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest.—Cursed be my tribe,
If I forgive him!

ROLLA TO THE PERUVIANS.

SHERIDAN.

My brave associates,—partners of my toil, my feelings, and my fame! can Rolla's words add vigor to the virtuous energies which inspire your hearts? No! you have judged as I have, the foulness of the crafty plea by which those bold invaders would delude you. Your generous spirit has compared, as mine has, the motives which, in a war like this, can animate their minds and ours. *They*, by a strange frenzy driven, fight for power, for plunder, and extended rule; *we*, for our country, our altars, and our homes. *They* follow an adventurer whom they fear, and obey a power which they hate;—*we* serve a monarch whom we love, and a God whom we adore.

Whene'er they move in anger, desolation tracks their progress! whene'er they pause in amity, affliction mourns their friendship! They boast they come but to improve our state, enlarge our thoughts, and free us from the yoke of error: Yes; they will give enlightened freedom to our minds, who are themselves the slaves of passion, avarice and pride! They offer us their protection; yes, such protection as vultures give to lambs,—covering and devouring them! They call upon us to barter all the good we have inherited and proved, for the desperate chance of something better,—which they promise. Be our plain answer this: The throne we honor is the people's choice,—the laws we reverence are our brave fathers' legacy,—the faith we follow teaches us to live in bonds of charity with all mankind, and die with hope beyond the grave. Tell your invaders this, and tell them, too, we seek no change; and, least of all, such change as they would bring us.

My life is grafted on the fate of Rome.
Would he save Cato, bid him spare his country,
Bid him disband his legions,
Restore the commonwealth to liberty,
Submit his actions to the public censure,
And stand the judgment of a Roman senate,—
Bid him do this, and Cato is his friend.

NORTHERN LABORERS.

C. C. NAYLOR.

The gentleman has misconceived the spirit and tendency of northern institutions. He is ignorant of northern character. He has forgotten the history of his country. Preach insurrection to the northern laborers! Who are the northern laborers? The history of your country is their history. The renown of your country is their renown. The brightness of their doings is emblazoned on its every page. Blot from your annals the deeds and the doings of northern laborers, and the history of your country presents but a universal blank.

Who was he that disarmed the thunderer; wrested from his grasp the bolts of Jove; calmed the troubled ocean; became the central sun of the philosophical system of his age, shedding his brightness and effulgence on the whole civilized world; whom the great and mighty of the earth delighted to honor; who participated in the achievement of your independence; prominently assisted in moulding your free institutions, and the beneficial effects of whose wisdom will be felt to the last moment of "recorded time?" Who, I ask, was he? A northern laborer, a Yankee tallow-chandler's son, a printer's runaway boy!

And who, let me ask the honorable gentleman, who was he that, in the days of our Revolution, led forth a northern army,—yes, an army of northern laborers,—and aided the chivalry of South Carolina in their defense against British aggression, drove the spoilers from their firesides, and redeemed her fair fields from foreign invaders? Who was he? A northern laborer, a Rhode Island blacksmith,—the gallant General Greene,—who left his hammer and his forge, and went forth conquering and to conquer in the battle of our independence! And will you preach insurrection to men like these?

Our country is full of the achievements of northern laborers! Where are Concord, and Lexington, and Princeton, and Trenton, and Saratoga, and Bunker Hill, but in the north? And what has shed an imperishable renown on the never-dying names of those hallowed spots, but the blood

and the struggles, the high daring and patriotism, and sublime courage, of northern laborers? The whole north is an everlasting monument of the freedom, virtue, intelligence, and indomitable independence of northern laborers! Go, preach insurrection to men like these!

The fortitude of the men of the north, under intense suffering for liberty's sake, has been almost godlike! History has so recorded it. Who comprised that gallant army, that, without food, without pay, shelterless, shoeless, penniless, and almost naked, in that dreadful winter,—the midnight of our Revolution,—whose wanderings could be traced by their blood-tracks in the snow, whom no arts could seduce, no appeal lead astray, no sufferings disaffect, but who, true to their country and its holy cause, continued to fight the good fight of liberty, until it finally triumphed? Who were these men? Why northern laborers?

LOCHINVAR.

WALTER SCOTT.

O, young Lochinvar is come out of the west,—
Through all the wide border his steed was the best!
And, save his good broadsword, he weapon had none;
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like young Lochinvar.

He stayed not for brake, and he stopped not for stone,
He swam the Eske River where ford there was none;
But, ere he alighted at Netherby gate,
The bride had consented, the gallant came late;
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby hall,
'Mong bridesmen and kinsmen, and brothers and all.
Then spoke the bride's father, his hand on his sword,
For the poor craven bridegroom said never a word,
"O, come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied,
Love swells like the Solway, but ebbs like its tide;
And now am I come, with this lost love of mine,
To lead but one measure, drink one cup of wine.
There are maidens in Scotland more lovely by far,
That would gladly be bride to young Lochinvar."

The bride kissed the goblet; the knight took it up;
He quaffed off the wine, and he threw down the cup.
She looked down to blush, and she looked up to sigh,
With a smile on her lips, and a tear in her eye.
He took her soft hand, ere her mother could bar,
"Now tread we a measure!" said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume,
And the bridemaids whispered, "Twere better by far,
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear.
When they reached the hall door, and the charger stood near
So light to the croup the fair lady he swung,
So light to the saddle before her he sprung.
"She is won! we are gone! over bank, bush and scar; | var.
They'll have fleet steeds that follow!" quoth young Lochin-

There was mounting 'mong Graemes of the Netherby clan;
Fosters, Fenwicks, and Musgraves, they rode and they ran;
There was racing and chasing on Cannobie Lee,
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?

Wide as the world is His command,
Vast as eternity His love;
Firm as a rock His truth shall stand.
When rolling years shall cease to move.

STEPHEN A. DOUGLAS.

If war must come—if the bayonet must be used to maintain the constitution—I can say, before God my conscience is clear. I have struggled long for a peaceful solution of the difficulty. I have not only tendered those states what was theirs of right, but I have gone to the very extreme of magnanimity. The return we receive is war, armies marched upon our capital, obstructions and danger to our navigation, letters of marque to invite pirates to prey upon our commerce, a concerted movement to blot out the United States of America from the map of the globe.

The question is, Are we to be stricken down by those who, when they can no longer govern, threaten to destroy? What cause, what excuse, do disunionists give us for breaking up the best government on which the sun of heaven ever shed its rays? They are dissatisfied with the result of a presidential election. Did they never get beaten before? Are we to resort to the sword when we get defeated at the ballot-box? I understand that the voice of the people expressed in the mode appointed by the constitution must command the obedience of every citizen. They assume, on the election of a particular candidate, that their rights are not safe in the Union. What evidence do they present of this? I defy any man to show any act upon which it is based. What act has been omitted or been done? I appeal to these assembled thousands, that, so far as the constitutional rights of the Southern States—I will say the constitutional rights of slaveholders—are concerned, nothing has been done, and nothing has been omitted,—of which they can complain.

There has never been a time, from the day that Washington was inaugurated first President of these United States, when the rights of the Southern States stood firmer under the laws of the land than they do now; there never was a time when they had not as good cause for disunion as they have to-day. What good cause have they now that has not existed under every administration? If they say the territorial question—now, for the first time, there is no

act of Congress prohibiting slavery anywhere. If it be the non-enforcement of the laws, the only complaints that I have heard have been of the too rigorous and faithful fulfillment of the fugitive slave law. Then what reason have they?

The slavery question is a mere excuse. The election of Lincoln is a mere pretext. The present secession movement is the result of an enormous conspiracy formed more than a year since—formed by leaders in the southern confederacy more than twelve months ago. They use the slavery question as a means to aid the accomplishment of their ends. They desired the election of a northern candidate by a sectional vote, in order to show that the two sections cannot live together. When the history of the two years from the Lecompton charter down to the presidential election shall be written, it will be shown that the scheme was deliberately made to break up this Union.

They desired a northern Republican to be elected by a purely northern vote, and now assign this fact as a reason why the sections may not longer live together. If the disunion candidate in the late presidential contest had carried the united South, their scheme was, the northern candidate successful, to seize the capitol last spring, and, by a united South and divided North, hold it. That scheme was defeated in the defeat of the disunion candidate in several of the southern states.

Oh! I have passed a miserable night,
So full of fearful dreams, of ugly sights,
That as I am a Christian faithful man,
I would not spend another such a night,
Though 'twere to buy a world of happy days;
So full of dismal terror was the time!

——My dream was lengthened after life;—
Oh! then began the tempest to my soul!——

With that, methought, a legion of foul fiends
Environed me, and howled in mine ears
Such hideous cries, that with the very noise,
I trembling waked, and for a season after,
Could not believe but that I was in hell;
Such terrible impression made my dream!

SAMSON.

BY FANNY FORRESTER.

Noon glowed on the hills, and the temple of Dagon
Now shook 'neath the joy-maddened revellers' tread;
For the champion of Israel was prey to the pagan, [red.
And the blood of the crushed grape flowed sparkling and
Feet chased flying feet, as in wild mazes bounded,
Like roes of the mountains, Philistia's fair girls;
Glad gushes of music from ruby lips sounded—
There was wreathing of white arms and waving of curls.
Enthroned on the clouds rolling up from the altar,
The giant-like god of the proud nation stood;
There the flesh did not fail, nor the scorching flames falter,
And the still air was faint with the incense of blood.
And short prayers were muttered, and censers were swing-
ing—
In gorgeous piles matted lay offerings of flowers;
Wild harps were complaining, gay minstrels were singing,
While agony noted the captive's lone hours.
But now comes a mock-mournful sound of condoling,
And forth in his darkness, all haggard and wild,
His shaggy brow lowering, his glazed eye-balls rolling,
The strong man is led by a sunny-haired child.
Now, higher the laugh and the rude jest are ringing,
While throng the gay revellers round the sad spot
Where the captive's shrunk arms to the pillars are clinging,
And altar, and wine-cup, and dance are forgot.
His right arm is lifted; they laugh to behold it,
So wasted, and yellow, and bony, and long;
His forehead is bowed, and the black locks that fold it
Seem stirring with agony, wordless and strong.
His right arm is lifted, but feebly it quivers—
That arm which has singly with multitudes striven;
Beneath the cold sweat drops his mighty frame shivers,
And now his pale lips move in pleadings to heaven.—

God of my sires, my foes are thine—
Oh, bend unto my last faint cry!
The strength—the strength that once was mine!
Then let me die.

The course thy finger marked I've run,
And now I would no longer stay;
They've shut me from the glorious sun,
In my own day.

I stand, the heathen's jest and scorn,
A sightless, desolate old man;
My country's blessing was I born—
Philistia's ban.

I've been the terror of thy foes—
I've ruled thy people at thy call;
Now sunk in shame, oppressed with woes,
Thus must I fall?

Oh, give me back my strength again!
For one brief moment let me feel
That lava-flood in every vein—
Those nerves of steel.

My strength! my strength! great God of Heaven!—
In agony I raise my cry;
One triumph o'er my foes be given.
Then let me die.

A light from the darkened orbs stole in quick flashes;
The crisp, matted locks, to long sable wreaths sprung;
The hot blood came purpling in fountain-like dashes,
And to the carved pillars his long fingers clung.

His brawny arm straightened, its muscle displaying—
Like bars wrought of iron the tense sinews stood;
Each thick, swollen vein, o'er his swarthy limbs straying,
Was knotted and black with the pressure of blood.

One jeer from the crowd—one long, loud peal of laughter—
The captive bowed low, and the huge columns swayed,
The firm chaptrel quivered—stooped arch, beam, and rafter,
And the temple of Dagon a ruin was laid.

Earth groaned 'neath the crash; and rose circling to Heaven,
Fierce, half-smothered cries, as the gurgling life fled;
Day passed,—and no sound broke the silence of even,
Save the jackal's low howl as he crouched o'er the dead.

“Why does not everyone, who can afford it, have a geranium in his window, or some other flower? It is very cheap; its cheapness is next to nothing, if you raise it from seed or from a slip; and it is a beauty and a companion. It sweetens the air, rejoices the eye, links you with nature and innocence, and is something to love. And if it cannot love you in return it cannot hate you; it cannot utter a hateful thing even for your neglecting it; for though it is all beauty it has no vanity; and such being the case and living as it does purely to do you good and afford pleasure, how will you be able to neglect it.

But pray if you choose a geranium, or possess but few of them, let us persuade you to choose the scarlet kind; the old original geranium, and not a variety of it; not one of the numerous diversities of red and white, blue and white, or ivy-leaved. Those are all beautiful, and very fit to vary a large collection; but to prefer them to the originals of the race, is to run the hazard of preferring the curious to the beautiful, and costliness to sound taste. It may be taken as a good general rule, that the most popular plants are the best, otherwise they would not have become such; and what the painters call pure colors are preferable to mixed ones, for reasons which nature herself hath given when she painted the sky of one color and the fields of another, and divided the rainbow itself into a few distinct colors, and made the red rose the queen of flowers. Variations in flowers are like variations in music, often beautiful as such, but almost always inferior to the theme on which they are founded, the original air; and the rule holds good in beds of flowers, if they be not over large, or in any other small assemblage of them. Nay the largest bed will look well, if of one beautiful color, while the most beautiful varieties may be inharmoniously mixed up.”

THE DESTRUCTION OF SENNACHERIB.

BYRON.

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn hath blown,
That host on the morrow lay withered and strown.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved and forever grew still.

And there lay the steed with his nostrils all wide,
But through them their rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,
With the dew on his brow and the rust on his mail;
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord.

Where rests the sword? where sleep the brave?
Awake! Cecropia's ally save
From the fury of the blast!
Burst the storm on Phocis' walls,—
Rise! or Greece forever falls;
Up! or Freedom breathes her last!

NICHOLAS NICKLEBY.

CHARLES DICKENS.

The news that the fugitive had been caught and brought back ran like wildfire through the hungry community, and expectation was on tiptoe all the morning. On tiptoe it remained until the afternoon, when Squeers, having refreshed himself with his dinner and an extra libation or so, made his appearance (accompanied by his amiable partner), with a fearful instrument of flagellation, strong, supple, wax-ended, and new.

"Is every boy here?"

Every boy was there, but every boy was afraid to speak; so Squeers glared along the lines to assure himself.

"Each boy keep his place. Nickleby! you go to your desk, sir!"

There was a curious expression in the usher's face; but he took his seat, without opening his lips in reply. Squeers left the room, and shortly afterwards returned, dragging Smike by the collar—or rather by that fragment of his jacket which was nearest the place where his collar ought to have been.

"Now what have you got to say for yourself? (Stand a little out of the way, Mrs. Squeers, my dear; I've hardly got room enough.)"

"Spare me, sir!"

"Oh, that's all you've got to say, is it? Yes, I'll flog you within an inch of your life, and spare you that."

One cruel blow had fallen on him, when Nicholas Nickleby cried, "Stop!"

"Who cried stop!"

"I did. This must not go on."

"Must not go on!"

"No! Must not! Shall not! I will prevent it! You have disregarded all my quiet interference in this miserable lad's behalf; you have returned no answer to the letter in which I begged forgiveness for him, and offered to be responsible that he would remain quietly here. Don't blame me for this public interference. You have brought it upon yourself, not I."

“Sit down, beggar!”

“Wretch, touch him again at your peril! I will not stand by, and see it done. My blood is up, and I have the strength of ten such men as you. By Heaven! I will not spare you, if you drive me on! I have a series of personal insults to avenge, and my indignation is aggravated by the cruelties practiced in this foul den. Have a care; for if you raise the devil in me, the consequences will fall heavily upon your head!”

Squeers, in a violent outbreak, spat at him, and struck him a blow across the face. Nicholas instantly sprang upon him, wrested his weapon from his hand, and pinning him by the throat, beat the ruffian till he roared for mercy.

“How?” cried the mayor, d’ye think I’ll brook,
Being worse treated than a cook?
Insulted by a lazy ribald,
With idle pipe and vesture piebald?
You threaten us, fellow? Do your worst;
Blow your pipe, there, till you burst.

Rouse, ye Romans! Rouse, ye slaves!
Have ye brave sons? Look in the next fierce brawl
To see them die. Have ye fair daughters? Look
To see them live, torn from your arms, distained,
Dishonored; and if ye dare call for justice,
Be answered by the lash. Yet, this is Rome,
That sat on her seven hills, and from her throne
Of beauty ruled the world! Yet, we are Romans,
Why in that elder day, to be a Roman
Was greater than a king!—And once again—
Hear me, ye walls that echoed to the tread
Of either Brutus!—Once again, I swear,
The eternal city shall be free! her sons
Shall walk with princes!

EULOGY OF JOHN ADAMS.

DANIEL WEBSTER.

It was for Mr. Adams to reply to arguments like these. We know his opinions, and we know his character. He would commence with his accustomed directness and earnestness.

"Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. It is true, indeed, that in the beginning we aimed not at independence. But there's a Divinity which shapes our ends. The injustice of England has driven us to arms; and, blinded to her own interest for our good, she has obstinately persisted, till independence is now within our grasp. Why, then, should we defer the Declaration? Is any man so weak as now to hope for a reconciliation with England, which shall leave either safety to the country and its liberties, or safety to his own life and his own honor? Are not you, sir, who sit in that chair,—is not he, our venerable colleague near you,—are you not both already the proscribed and predestined objects of punishment and of vengeance? Cut off from all hope of royal clemency, what are you, what can you be, while the power of England remains, but outlaws? If we postpone independence, do we mean to carry on, or to give up, the war? Do we mean to submit to the measures of Parliament, Boston Port Bill and all? Do we mean to submit, and consent that we ourselves shall be ground to powder, and our country and its rights trodden down in the dust? I know we do not mean to submit. We never shall submit. Do we intend to violate that most solemn obligation ever entered into by men, that plighting, before God, of our sacred honor to Washington, when, putting him forth to incur the dangers of war, as well as the political hazards of the times, we promised to adhere to him, in every extremity, with our fortunes and our lives? I know there is not a man here, who would not rather see a general conflagration sweep over the land, or an earthquake sink it, than one jot or tittle of that plighted faith fall to the ground. For myself, having, twelve months ago, in this place, moved you, that George Washington be appointed commander of the forces raised, or to be raised, for defense of American

liberty, may my right hand forget her cunning, and my tongue cleave to the roof of my mouth, if I hesitate or waver in the support I give him.

"The war, then, must go on. We must fight it through. And if the war must go on, why put off longer the Declaration of Independence? That measure will strengthen us. It will give us character abroad. The nations will then treat with us, which they never can do while we acknowledge ourselves subjects, in arms against our sovereign. Nay, I maintain that England herself will sooner treat for peace with us on the footing of independence, than consent, by repealing her acts, to acknowledge that her whole conduct toward us has been a course of injustice and oppression. Her pride will be less wounded by submitting to that course of things which now predestinates our independence, than by yielding the points in controversy to her rebellious subjects. The former she would regard as the result of fortune; the latter she would feel as her own deep disgrace. Why, then, why then, sir, do we not as soon as possible change this from a civil to a national war? And since we must fight it through, why not put ourselves in a state to enjoy all the benefits of victory, if we gain the victory?

"If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies; the cause will create navies. The people, the people, if we are true to them, will carry us, and will carry themselves, gloriously through this struggle. I care not how fickle other people have been found. I know the people of these Colonies, and I know that resistance to British aggression is deep and settled in their hearts and cannot be eradicated. Every Colony, indeed, has expressed its willingness to follow, if we but take the lead. Sir, the Declaration will inspire the people with increased courage. Instead of a long and bloody war for the restoration of privileges, for redress of grievances, for chartered immunities, held under a British king, set before them the glorious object of entire independence, and it will breathe into them anew the breath of life. Read this Declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered, to maintain it, or

to perish on the bed of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it, or fall with it. Send it to the public halls; proclaim it there; let them hear it who heard the first roar of the enemy's cannon; let them see it who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support.

"Sir, I know the uncertainty of human affairs, but I see, I see clearly, through this day's business. You and I, indeed, may rue it. We may not live to the time when this Declaration shall be made good. We may die; die colonists; die slaves, die it may be, ignominiously and on the scaffold. Be it so. If it be the pleasure of Heaven that my country shall require the poor offering of my life, the victim shall be ready, at the appointed hour of sacrifice, come when that hour may. But while I do live, let me have a country, or at least the hope of a country, and that a free country.

"But whatever may be our fate, be assured, be assured, that this declaration will stand. It may cost treasure, and it may cost blood, but it will stand, and it will richly compensate for both. Through the thick gloom of the present, I see the brightness of the future, as the sun in heaven. We shall make this a glorious, an immortal day. When we are in our graves, our children will honor it. They will celebrate with thanksgiving, with festivity, with bonfires and illuminations. On its annual return they will shed tears, copious, gushing tears, not of subjection and slavery, not of agony and distress, but of exultation, of gratitude and of joy. Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope, in this life, I am now ready here to stake upon it; and I leave off as I began, that live or die, survive or perish, I am for the Declaration. It is my living sentiment, and by the blessing of God it shall be my dying sentiment, Independence *now*, and INDEPENDENCE FOREVER."

MALIBRAN AND THE YOUNG MUSICIAN.

In a humble room, in one of the poorest streets in London, little Pierre, a fatherless French boy, sat humming by the bedside of his sick mother. There was no bread in the closet; and for the whole day he had not tasted food. Yet he sat humming, to keep up his spirits. Still, at times, he thought of his loneliness and hunger; and he could scarcely keep the tears from his eyes; for he knew nothing would be so grateful to his poor invalid mother as a good sweet orange; and yet he had not a penny in the world.

The little song he was singing was his own,—one he had composed with air and words; for the child was a genius.

He went to the window, and looking out saw a man putting up a great bill with yellow letters, announcing that Madame Malibran would sing that night in public.

“Oh, if I could only go!” thought little Pierre; and then, pausing a moment, he clasped his hands; his eyes lighted with a new hope. Running to the little stand, he smoothed down his yellow curls, and, taking from a little box some old stained paper, gave one eager glance at his mother who slept, and ran speedily from the house.

* * * * *

“Who did you say is waiting for me?” said the lady to her servant. “I am already worn out with company.”

“It is only a very pretty little boy, with yellow curls, who says if he can just see you, he is sure you will not be sorry, and he will not keep you a moment.”

“Oh! well, let him come,” said the beautiful singer, with a smile; “I can never refuse children.”

Little Pierre came in, his hat under his arm; and in his hand a little roll of paper. With manliness unusual for a child, he walked straight to the lady, and bowing said: “I came to see you because my mother is very sick, and we are too poor to get food and medicine. I thought that, perhaps, if you would only sing my little song at some of your grand concerts, may be some publisher would buy it, for a small sum; and so I could get food and medicine for my mother.”

The beautiful woman rose from her seat; very tall and stately she was;—she took the little roll from his hand, and lightly hummed the air.

“Did you compose it?” she asked,—“you, a child! And the words?—Would you like to come to my concert?” she asked, after a few moments of thought.

“O yes!” and the boy’s eyes grew bright with happiness.—“but I couldn’t leave my mother.

“I will send somebody to take care of your mother, for the evening; and here is a crown, with which you may go and get food and medicine. Here is also one of my tickets; come to-night; that will admit you to a seat near me.”

Almost beside himself with joy, Pierre bought some oranges, and many a little luxury besides, and carried them home to the poor invalid, telling her, not without tears, of his good fortune.

* * * * *

When evening came, and Pierre was admitted to the concert-hall, he felt that never in his life had he been in so grand a place. The music, the myriad lights, the beauty, the flashing of diamonds and rustling of silks, bewildered his eyes and brain.

At last she came; and the child sat with his glance riveted upon her glorious face. Could he believe that the grand lady, all blazing with jewels, and whom everybody seemed to worship, would really sing his little song?

Breathless he waited,—the band, the whole band struck up a little plaintive melody; he knew it and clapped his hands for joy. And oh, how she sung it! It was so simple, so mournful, so soul-subduing;—many a bright eye dimmed with tears; and naught could be heard but the touching words of that little song,—Oh, so touching!

Pierre walked home as if he were moving on the air. What cared he for money now? The greatest singer in all Europe had sung his little song, and thousands had wept at his grief.

The next day he was frightened at a visit from Madame Malibran. She laid her hand on his yellow curls, and turning to the sick woman said, “Your little boy, madam,

has brought you a fortune. I was offered, this morning, by the best publisher in London, three hundred pounds for his little song; and after he has realized a certain amount from the sale, little Pierre, here, is to share the profits. Madam, thank God your son has a gift from heaven."

The noble hearted singer and the poor woman wept together. As to Pierre, always mindful of Him who watches over the tired and tempted, he knelt down by his mother's bedside, and uttered a simple but eloquent prayer, asking God's blessing on the kind lady who had deigned to notice their affliction.

The memory of that prayer made the singer even more tender-hearted. Thus she who was the idol of England's nobility went about doing good, and in her early, happy death, he who stood by her bed, and smoothed her pillow, and lightened her last moments by his undying affection, was the little Pierre of former days—now rich, accomplished, and the most talented composer of the day.

All honor to those great hearts who, from their high stations, send down bounty to the widow, and to the fatherless child.

Dark-haired and slender as a girl, a handsome lad was he, Despite the pallor of his wounds, each one an agony. A ball had carried off his arm, and zigzag passage frayed Into his chest; so wild a rent, that, when it was displayed, I, veteran surgeon that I was, turned white as any maid.

"There is no hope?" he slowly said, noting my changing cheek;

I only shook my head; I dared not trust myself to speak,
But in that wordless negative the boy had read his doom,
And turned about, as best he could, and lay in silent gloom,
Watching the summer sunlight make a glory of the room.

"My little hero!" said a voice, and then a woman's hand
Lay like a lily, on his curls: "God grant you self command!"
"Mother!"—how full that thrilling word of pity and alarm!
"You here? my sweetest mother here?" And with his one
poor arm [warm.

He got about her neck, and drew her down with kisses

MORNING MEDITATIONS.

HOOD.

Let Taylor preach upon a morning breezy,
How well to rise while night and larks are flying,
For my part, getting up seems not so easy
By half, as *lying*.

What if the lark does carol in the sky,
Soaring beyond the sight to find him out—
Wherefore am I to rise at such a fly?
I'm not a trout.

Talk not to me of bees and such like hums,
They smell of sweet herbs at the morning prime;
Only lie long enough, and bed becomes
A bed of time.

To me Dan Phœbus and his cars are naught,
His steeds that paw impatiently about,
Let them enjoy, say I, as horses ought,
The first turn out.

Right beautiful the dewy meads appear,
Besprinkled by the rosy-fingered girl—
What then—if I prefer my pillow dear
To early *pearl*?

My stomach is not ruled by other men's,
And, grumbling for a season, quaintly begs—
Wherefore should miser rise before the hens
Have laid their eggs.

Why from a comfortable pillow start,
To see faint flushes in the east awaken?
A fig, say I, for any streaky part,
Excepting bacon.

An early riser, Mr. Gray has drawn,
Who used to haste the dewy grass among.
To meet the sun upon the upland lawn—
Well—he died young.

With charwomen such early hours agree,
And sweeps, that earn betimes their bite and sup;
But I'm no climbing boy, and will not be
All up—all up.

So here I'll lie, my morning calls deferring,
Till something to the stroke of noon;
A man that's fond precociously of *stirring*,
Must be a *spoon*.

Away!—away!—and on we dash!—
Torrents less rapid and less rash.
Away, away, my steed and I,
Upon the pinions of the wind,
All human dwellings left behind:
We sped like meteors through the sky,
When with the crackling sound the night
Is chequered with its northern light:—
From out the forest prance
A trampling troop,—I see them come!
A thousand horse—and none to ride!—
With flowing tail and flying mane,
Wide nostrils, never stretched by pain,
Mouths bloodless to the bit or rein,
And feet that iron never shod,
And flanks unscarred by spur or rod,—
A thousand horse,—the wild, the free,—
Like waves that follow o'er the sea,
Came thickly thundering on:—
They stop,—they start,—they snuff the air,
Gallop a moment here and there,
Approach, retire, wheel round and round,
Then plunging back with sudden bound,—
They snort,—they foam—neigh—swerve aside,
And backward to the forest fly,
By instinct, from a human eye.

THE VICTIM

ALFRED TENNYSON.

A plague upon the people fell,
A famine after laid them low,
Then thorpe and byre arose in fire,
For on them brake the sudden foe;
So thick they died the people cried
"The gods are moved against the land."
The priest in horror about his altar
To Thor and Odin lifted a hand:

"Help us from famine
And plague and strife!
What would you have of us?
Human life?
Were it our nearest,
Were it our dearest,
(Answer, O answer)
We give you his life!"

But still the foeman spoiled and burned,
And cattle died, and deer in wood,
And bird in air, and fishes turned
And whitened all the rolling flood;
And dead men lay all over the way,
Or down in a furrow scathed with flame:
And ever and aye the Priesthood moaned
Till at last it seemed that an answer came.

"The King is happy
In child and wife:
Take you his dearest,
Give us a life!"

The Priest went out by heath and hill;
The King was hunting in the wild;
They found the mother sitting still;
She cast her arms about the child.
The child was only eight summers old,
His beauty still with his years increased,
His face was ruddy, his hair was gold,
He seemed a victim due to the priest.

The priest beheld him,
And cried with joy,
“The gods have answered:
We give them the boy!”

The King returned from out the wild,
He bore but little game in hand;
The mother said “They have taken the child
To spill his blood and heal the land:
The land is sick, the people diseased,
And blight and famine on all the lea:
The holy gods, they must be appeased,
So I pray you tell the truth to me.
They have taken our son,
They will have his life.
Is *he* your dearest?
Or I, the wife?”

The King bent low, with hand on brow,
He stayed his arms upon his knee:
“O wife, what use to answer now?
For now the Priest has judged for me.”
The King was shaken with holy fear;
“The gods,” he said, “would have chosen well;
Yet both are near, and both are dear,
And which the dearest I cannot tell!”
But the Priest was happy,
His victim won:
“We have *his* dearest,
His only son!”

The rites prepared, the victim bared,
The knife uprising toward the blow,
To the altar-stone she sprang alone,
“Me, not my darling, no!”
He caught her away with a sudden cry;
Suddenly from him brake his wife,
And shrieking “*I* am his dearest, I—
I am his dearest!” rushed on the knife.
And the Priest was happy,

“Oh, Father Odin,
We give you a life.
Which was his nearest?
Who was his dearest?
The gods have answered;
We give them the wife!”

CHRISTMAS CAROL.

DICKENS.

Marley was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change, for anything he chose to put his hand to. Old Marley was as dead as a door-nail.

Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnized it with an undoubted bargain.

Scrooge never painted out old Marley's name. There it stood, years afterwards, above the warehouse door; Scrooge and Marley. The firm was known as Scrooge and Marley. Sometimes people new to the business called Scrooge, Scrooge, and sometimes Marley, but he answered to both names. It was all the same to him.

Oh! but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down handsomely," and Scrooge never did.

Nobody ever stopped him in the street to say, with glad-some looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones called "nuts" to Scrooge.

Lo! the mighty sun looks forth!—
Arm! thou leader of the north!
Lo! the mists of twilight fly—
We must vanish, thou must die!

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